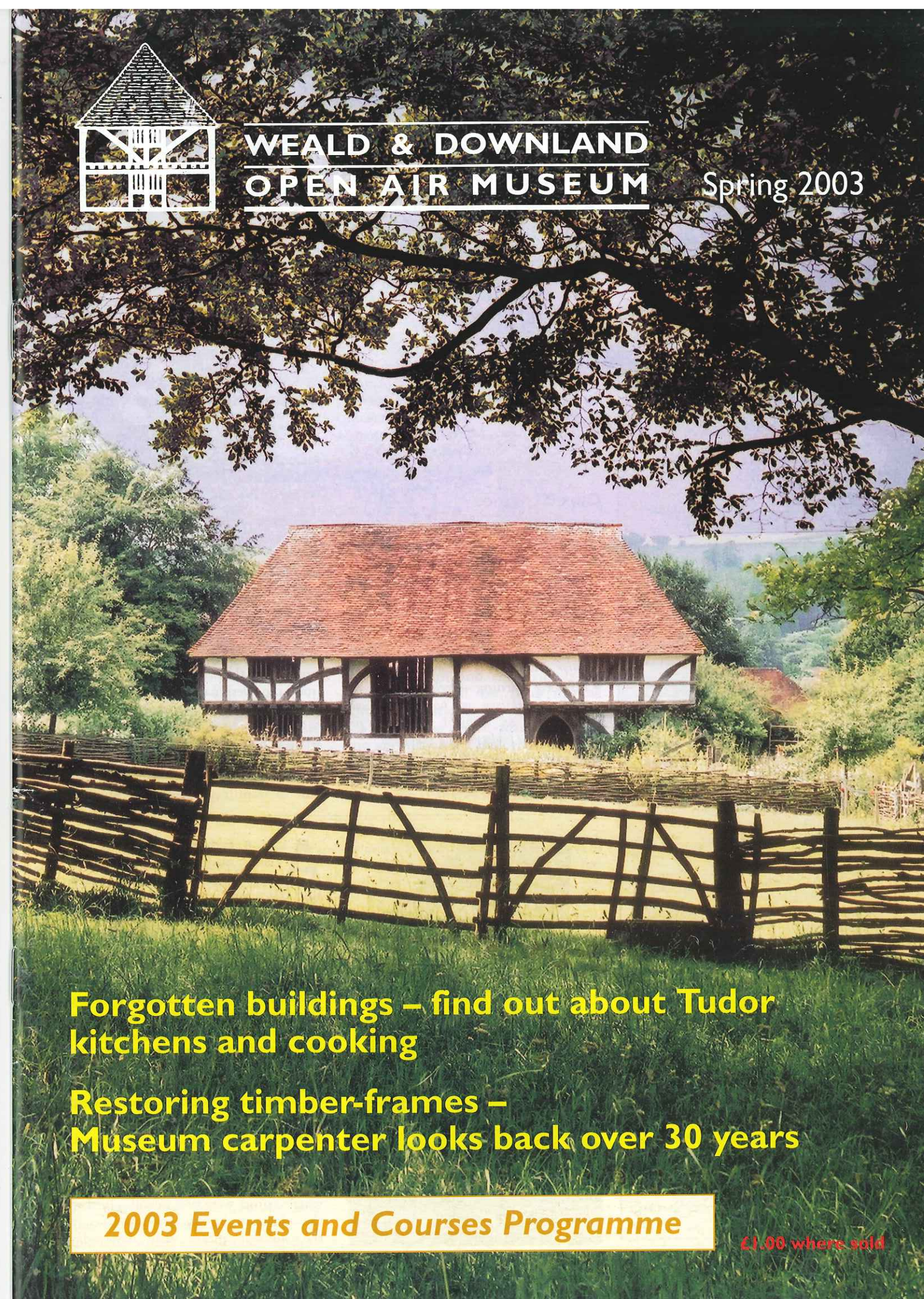


**WEALD & DOWNLAND
OPEN AIR MUSEUM**

Spring 2003



**Forgotten buildings – find out about Tudor
kitchens and cooking**

**Restoring timber-frames –
Museum carpenter looks back over 30 years**

2003 Events and Courses Programme

£1.00 where sold

CONTENTS

- 4 Your Kitchen needs you! Dawn Stevens
Training a pair of working oxen: Chris Baldwin
- 6 Forgotten buildings: detached kitchens in South East England: David Martin
- 12 Into the warm! Julian Bell
- 17 Lifelong learning – courses, dates and tutors: Diana Rowsell
- 20 EVENTS DIARY 2003
- 26 Friends' News
- 27 Gridshell Charity Ball form
- 28 Manners maketh man: Peter Brears
- 31 'Something special': Diane Walker
- 33 Goodwood Race Evening form
- 34 Daft idea: Diana Zeuner talks to Roger Champion, Museum carpenter for 33 years

Opening Arrangements 2003–2004

1 March – 31 October
Daily 10.30am – 6pm
1 November – 29 February 2004
Saturdays and Sundays plus schools' half-terms
10.30am – 4pm
Christmas opening
26 December – 1 January 2004
Daily 10.30am – 4pm
Parties and educational visits by appointment
Concessionary rates available
ADMISSION CHARGES
Including VAT at current rate
Adults £7.00 Over 60's £6.50
Children £4.00
Family ticket, 2 adults & up to 3 children
£19.00

Information Line: 01243 811348
Museum Office: 01243 811363
Friends Membership: 01243 811893
Fax: 01243 811475
E-mail: office@wealddown.co.uk
Website www.wealddown.co.uk

Weald & Downland Open Air Museum,
Singleton, Chichester, West Sussex
PO18 0EU

The Museum is a non-profit making company limited by guarantee and registered as a charity. Its work has depended on the support of many individuals and trusts. If you are not already involved in its development and would like to be, please contact the Museum office.

Registered as a charity No. 306338
ISSN 0953 6051

Looking ahead to the next five years

By Richard Harris

Now that the Gridshell project is complete, it is time to think about the future direction of the Museum. How do we want the Museum to look and feel in five years' time? Given our limited resources, how can we achieve that vision?

One of the most striking characteristics of the Museum is its diversity, which increases year by year. To express this we have developed a framework for the Forward Plan that has six main headings for the Museum's core activities, together with the necessary financial and administrative support.

Core activities

- **The visitor experience** – physical access to the site and exhibits, interpretation of exhibits, the collections and the natural environment, publications, facilities and special events
- **Curatorial function** – the re-erection, equipping and maintenance of our exhibit buildings, and the conservation, documentation and display of our artefact collections
- **Lifelong learning** – working with schools through workshops and publications, and developing our strengths in courses for personal and professional development
- **Research** – we seek to establish, with outside funding, research programmes within our fields of interest

• **Landscape stewardship** – the maintenance of the quality and appearance of the Museum's 45 acres of woodland, grassland and arable is a vital part of our appeal and a significant responsibility

• **Social and cultural landscape** – the Museum is based on partnerships with the community, which support and benefit our work, yet there remains considerable potential for broadening them

Supporting activities

- **Finance and administration**
- **Human resources**
- **Commercial**
- **Marketing**
- **Site infrastructure**

Preparation for writing the Forward Plan began in December 2002. Early in January the senior management team held a one-day session to examine our strategic focus, consultations are continuing during February, and the final draft will be considered by trustees at their meeting on 31 March.

Alongside the Forward Plan, and working to the same timescale, support from the Designation Challenge Fund has allowed the Museum to employ a consultant, Alison James, to guide us in writing an Interpretation Strategy. Interpretation of our exhibits and collections means what we want to say and how we want to say it, and the Museum



After a rather mixed year for visitor numbers in 2002 we are looking forward to more settled fortunes for this season. A new publicity leaflet and a fresh series of adverts will help continue to promote us as one of the South East's most exciting cultural destinations and leisure attractions. Continued interest in the award-winning Downland Gridshell, the newly-opened Winkhurst Tudor Kitchen, the introduction of the traditional strip farming system, a new marketing officer and – most important of all – some fair weather, should help us to realise a very pleasing year in 2003.

Last year, like many other museums and attractions, we seem to have suffered from World Cup fever (in June) when visitors were presumably glued to the television, but the good weather in the summer meant that day-to-day

The Downland Gridshell – a stunner!

The Downland Gridshell – the Museum's building conservation workshop and artefact store – has proved to be a stunning success with everybody who sees it. The Museum was thrilled that the structure was the runner-up in the prestigious Stirling Prize for architecture. The Gridshell has also won the national Building Construction Industry Small Project Award, and an RIBA (Royal Institute of British Architects) Architecture Award and has been shortlisted for three more honours – by the Civic Trust, the Royal Institution of Chartered Surveyors and the newly-launched Gulbenkian Museum Prize. Many organisations and individuals have contributed to the cost of the innovative project: among the largest donors were the Heritage Lottery Fund, the Garfield Weston Foundation, the Jerwood Foundation, U.K. Waste, Friends of the Museum, the Wolfson Foundation, Chichester District Council, the Esmée Fairbairn Charitable Trust, Kleinwort Benson, the Mitford Foulerton Trust and the John Ellerman Foundation. Visitors to the Museum can see the Gridshell for themselves and join our daily lunchtime tours of the extraordinary building.



has a high reputation in this field. This new project gives us the opportunity to ask our users how they see the Museum and find out how we can communicate with them more effectively.

The Forward Plan is a 'rolling' document: each year we will examine it, refine the predictions and goals for the near future and add another year onto the end. We hope that in that way the plan will become part of the fabric of the Museum, giving us all a shared vision and common goals.

Gridshell Charity Ball

A charity ball is being organised jointly by the trustees of the Museum and the Friends on 7 June. It will be held in the Downland Gridshell to celebrate the success of the award-winning building and provide a major fundraising opportunity for the Museum.

Guests will be treated to a reception with canapés, dinner, a steel

band, a top dance band and a disco. An auction, tombola and entertainment are planned.

Details of the ball and an application form for tickets (£85) are on page 27. Friends who wish to attend the ball and join a table with other Friends should contact Cynthia Rivett, Tuffs Meade, East Lavant, Chichester PO18 0AH. Tel 01243 527124.

visitor numbers were otherwise very good compared with last year.

Poor weather for a few events and terrible weather during the Autumn Countryside Celebration meant that visitor numbers for events were less than 2001 and resulted in a drop in visitor numbers over the year. However, we finished the year showing our true potential with 33% more visitors to 'Tastes of a Tudor Christmas', than the previous year's very successful 'Christmas in Bayleaf.' Welcoming so many (1,584) visitors, mainly over three days of fair weather, was hard work for those involved and especially in the Winkhurst café (the usual one being closed), but I think all agreed it was well worthwhile!

We will always be affected by weather but perhaps we should bear in mind that, now we have more furnished interiors and the Tudor kitchen, wandering on a crisp winter's day or dodging light

raindrops to warm up by the open fire of a cosy interior offers a different but nonetheless inspiring visit.

We were able to hold our end of season party for all those involved with operating the Museum in the Downland Gridshell. It was good to see so many volunteers, staff, trustees and partners there, making the most of having somewhere at the Museum where we can all get together in one place at one time!

Gail Kittle

For Events
see pages 20/21.

For Courses
see pages 17-23.

Gift Aid entry will bring in extra income

This season the Museum will be introducing a new admissions system for our visitors. Instead of paying an admission fee, visitors will be able to donate the cost of admission by signing a Gift Aid form.

The Museum can then claim an extra 28% from the Inland Revenue at no cost to the visitor. This is expected to benefit the Museum by between £30,000 and £50,000 a year, a significant amount of extra income for a project which receives no regular government funding. In introducing the system the Museum will be joining many other charitable trusts in the heritage sector, who rely on their own efforts to raise funds for their work.

Dawn Stevens, Winkhurst Interpreter, calls all budding Tudor cooks!

Your Kitchen needs you!



Winkhurst Tudor Kitchen in operation – an exciting new development at the Museum.

We have been cooking in Winkhurst Tudor Kitchen for almost six months now and many people have contributed to the smooth running of the kitchen. As all involved in Team

Winkhurst know, it is not a one-person job except for the quietest of days, and the cook really does appreciate everyone's time and effort.

As work on the building and essential equipment proceeded around us we have

spent the time discovering how the kitchen works best. The installation of the adjustable smoke vent was the first major development that enhanced our lives. When Lynne Rich, Vanessa Chandler and I tried to get the fire going on that first weekend the smoke was blown straight back into the room on a northerly breeze! We took it in turns to use the bellows while the others stood outside and wheezed. Now we are smoke-free, thanks to Roger Champion's ingenuity.

The team have been acquainting themselves with a number of period recipes covering richer food with spices

"It's very rewarding being in such an interactive environment and seeing people's faces light up as they come through the door" – **Vanessa Chandler, Winkhurst volunteer**

and dried fruits, as well as the everyday pottages of the working folk. Thanks to Bob Holman and the gardening team we are still enjoying the onions, leeks and other winter vegetables that form the better part of these latter dishes.

*Working oxen were used in draught throughout the period of many of the Museum's historic buildings. Later they were sometimes used in conjunction with horses, and finally horses replaced them, chiefly because of their greater speed. Sussex was one of the last bastions of working oxen. So it seems entirely appropriate that the Museum should have its own pair, and eventually, it is hoped, team. A pair of oxen were last used at the Museum in the 1970s and 80s. **Chris Baldwin**, a partner in the Woodland Craft Centre at the Museum, who offered to bring on a new pair, describes the first stages of their training.*

In April last year we collected two pedigree Sussex bull calves and their mothers from a farm at Charlton, Hampshire. Little did the six-week-old youngsters know what lay in front of them – nor me, for that matter! They were to be trained as working oxen.

I have never trained oxen before, and there were very few resources available to



help. There is only one book, an American one acquired through Diana Zeuner, no harness makers with specific knowledge of ox harness and only a handful of people who have any real experience of training and working oxen. But I had worked with cattle since leaving school, until I decided to work in the woods after the Great Storm of 1987. I felt that it was worth a try, using the American

book and with the help and support of Charles Martell, the country's foremost expert on the subject, from Gloucester.

First the calves needed names so that they would know when to respond to commands. I decided to call them Lamb and Leader, the names of the front pair of oxen in the last proper working team, or 'span', of oxen from Exceat in Sussex. The team was disbanded in 1926. There was

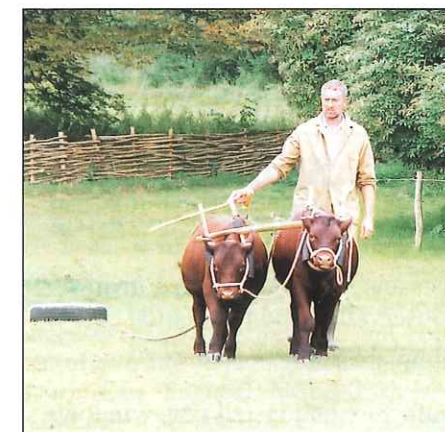
Paul Pinnington's 'boiling hens' have also been a delicious and entertaining feature of weekend fare, as was the trial run of spit roasting that Paul's family manned and resulted in some never-to-be-forgotten pheasant! Bayleaf weekend stewards have been helpful as our ever-vigilant tasters!

The 16th century kitchen was not only for cooking of course, and we have been following our plans to demonstrate the other tasks carried out there. The autumn saw an abundance of blackberries, an essential ingredient to be boiled with cider vinegar, spices and honey to make potent cough mixture, which kept the winter ills at bay. We also blotted our first crop of medlars, for syrups and jellies. It has been a strange year for pears, but many of the Warden pears from Bayleaf garden are keeping well in our straw-layered store upstairs. The 'Pig to Pork' butchery weekend was a great success and all the hams have now been salted and are going through the smoking process above the kitchen fire.

The latest permanent features, the bread oven and copper, look superb and the latter has already been used to make pig's liver pate and bagged puddings. The oven is being taken carefully through its last stages of drying by Jon Roberts, who promises the eager cooks that it won't be many more weeks before we can start baking. We plan to make

one later team belonging to Major Harding from Eastbourne which was sold in 1929, but that team was thought to have been put together, not trained together, and probably with animals from Exceat.

The calves were weaned at seven-weeks-old, and to keep them in good condition and growing well they were fed a concentrate mix and allowed to graze in a fenced area at the top of Greenways field.



The first and most important part of training is to get the calves to bond with you. That is done with constant contact and grooming to gain their confidence. Once I had achieved that I put them on a

Volunteers work at the Museum in many different roles, including running Winkhurst Tudor Kitchen. To find out more contact Bob Easson on 01243 811933.

full use of the oven with two or three firings a week for bread, pies and tarts.

Winkhurst cooks worked hard to keep up with the demand for mulled wine and sweetmeats on the busiest days of our successful Tastes of Tudor Christmas in Bayleaf in the week after Christmas.

The second most life-enhancing feature for us was the installation of the hot and cold running water taps in the modern kitchen next door at Christmas. We will never take this luxury for granted again!

Winkhurst is a vital and exciting new project giving new life to the Museum, but as I said earlier, it is not a one-person job. Bob Easson is pleading with me not to entice any more of his volunteers away (can I help it if the kitchen is such a great place to be!) With the new season coming we are in great need of a good team of cooks, so please, if anyone



has thought about volunteering but has not yet quite taken the plunge, please contact me or Bob Easson as soon as you can.

See pages 6, 7-11 and 28/29 for features on Tudor kitchens, arable strip farming and Tudor manners and food.

halter for a few minutes at first, and then for half an hour or so. It is very important that they realise that once they are on the halter they cannot escape!

Oxen are worked on voice commands, which are reinforced with the action of the goad (a long hazel rod). The commands are very similar to those used on horses: first the animal's name, then 'stand', which means both *stop* and *don't move*, 'walk on' to *move forward*, 'aye' to *turn left*, 'gee' to *turn right*, and 'back'. So as I led the calves I gave them the appropriate commands, and over a period of time they remembered them and responded appropriately. As you say 'aye' the calf starts to turn left, but also as you say 'aye' you move the goad. This is always held in a vertical position over their shoulders, and if needed it can be used to tap the off-side calf on his right shoulder to encourage him to turn left. To turn right, the 'gee' command is given and the goad is held down in front of the near-side calf, encouraging him to walk on round to the right. To 'stand', the goad is held in front of both calves. To 'walk on' the command is given and the goad is moved to their rear.

The training was a gentle progression from walking them on a single halter to walking them together on double

halters. This was the most testing time and quite often ended up with all three of us tied up in knots, but after a while they got the idea and settled down.

Eventually they were ready for their first yoke – simply a length of wood that holds them together. I made one from a thin ash bough and steam-bent two chestnut rods for bows to hold it on their necks, and with some old horse harness fittings the first training yoke was complete. Once they had got used to wearing it I attached a length of chain because by now they were 10-weeks-old and had to get used to pulling a load. When they had become accustomed to the noise of the chain, a small tyre was attached, and as they grew bigger and stronger this was followed by a larger tyre and then a log. Now, 10 months later, they are pulling a much heavier log and (given decent weather) a small set of grass harrows.

The next stage of training will be for them to pull a small cart. Hopefully you will see Lamb and Leader out working on the Museum site, but don't be surprised if you see two oxen in a heap being extracted from a hedge – we've been there many times before!

Arable strip farming at the Museum

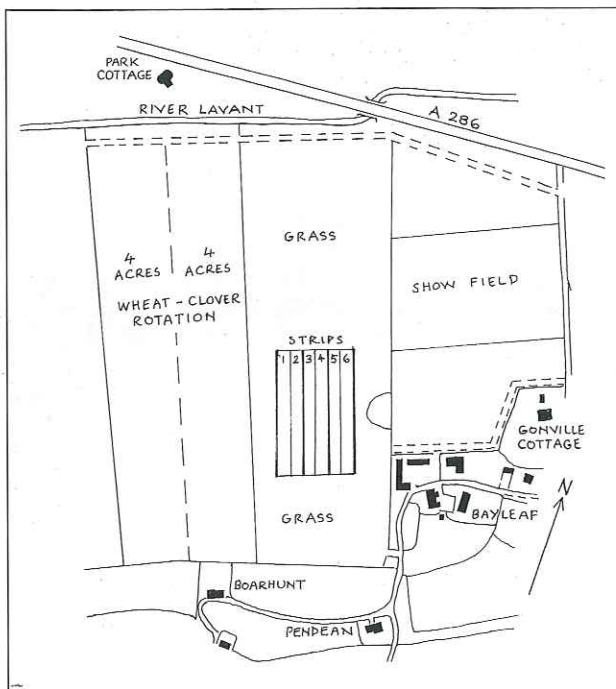
On the arable fields at the west end of the Museum site, we are planning to explore strip farming, widely practised in the medieval period, and also, in some areas, until very much later.

For several years these two eight-acre fields have been used to grow long-straw wheat for thatching (and most recently a small quantity of rye for horse collar makers) on one field, while the other grew maize for West Dean Estate. Under the new arrangements the western field will be devoted to growing long straw and rye in one half with a rotation crop of clover in the other. The eastern field will, however, look completely different, with the introduction of the strips.

The strips will be worked entirely by hand and draught beasts; no tractors will be allowed. The crops will be sown, weeded and reaped by hand and ploughing and harrowing will be done at first by the Museum's horses and eventually by the plough team of oxen currently being trained.

Field strips varied greatly but the 'classic' strip was 11 yards wide by 220 yards long, an area of half an acre. Our land is stoney at the top and bottom so we have set out half-length strips, 110 yards long. The six strips will be cultivated in three pairs, each pair being at one stage of a three-course rotation. This will be wheat – rye – spring barley, peas and beans at first, the wheat and rye being sown in the autumn. As the project develops we hope to experiment with different crops and variations in the rotation.

The strip farming is part of the new *Field to Feast* theme the Museum is using to describe the thread that runs through much of its work, centred on food – the raw materials from fields, gardens and livestock, storage and processing in the barns, granaries and watermill and cooking and consumption in the houses, with special emphasis on the Winkhurst Tudor Kitchen. *Field to Feast* highlights the connections between all these elements and will be used as part of our interpretation of the site to visitors.



Plan showing the new layout of the arable fields.

Forgotten buildings: detached kitchens in South East England

By David Martin

Few archaeologists study standing domestic buildings, but such investigation can yield novel insights into how people lived in their home environments, especially when it is coupled with documentary evidence. Recent research within the UCL Field Archaeology Unit has led to the surprising conclusion that detached kitchens were, after houses and barns, the most common type of building during the 15th and 16th centuries in South East England. Much of the new evidence comes from the assessment of listed buildings in the planning process and shows how commercial archaeology can serve academic research.

Today very few detached kitchens survive, and those that do mainly date from the period AD 1450-1550. They are surprisingly large and complex, often with two storeys, and documentary evidence suggests that, in addition to the kitchen itself, they sometimes contained such service rooms as bakehouses and dairies, and had upper chambers used for living accommodation and extra storage. However, the surviving kitchens probably represent the larger, more elaborate types, and many of those now lost may have been no more than single-room single-storey outhouses. Households with detached kitchens, of whatever type, evidently enjoyed higher social

status than those without, a difference often obscured by the fact that the surviving houses are of similar size and layout.

Until recently it had been assumed that, except on a few high-status sites, the standard late-medieval English homestead comprised a house, a barn and perhaps one or two minor agricultural buildings. But, in South East England at least, this picture is now being challenged by information derived from field studies. Buildings are increasingly being identified that, although house-like in their general size and appearance, and certainly serving domestic purposes, do not conform to the general layout and design of traditional domestic (vernacular) houses. More significantly, most of these buildings are closely associated with a house of more standard design on the same holding. A re-appraisal of the documentary evidence suggests that they should be identified with the Latin term 'coquina' or kitchen. It is becoming evident that, at least for the 15th and 16th centuries in South East England, a whole class of building – the detached kitchen – has been overlooked. More surprising still, the former kitchens that survive appear to have been substantial multi-room two-storey buildings only slightly smaller than the main house – a conclusion with major implications for the study of late medieval vernacular households in England.

The historical evidence

It is normally assumed that detached kitchens were commonplace only on monastic and large manorial sites. However, re-appraisal of historical sources suggests that during the 15th and 16th centuries many vernacular households in South East England included such a building. The abundance of detached kitchens is illustrated by a particularly detailed survey of Robertsbridge Manor, Sussex, made in 1567.¹ This mentions a total of 123 houses within the small township of Robertsbridge and the surrounding rural parishes. Of these, 43



Fig 1. The detached kitchen (right) at Littlebrook (Crowborough, Sussex) in 1973.

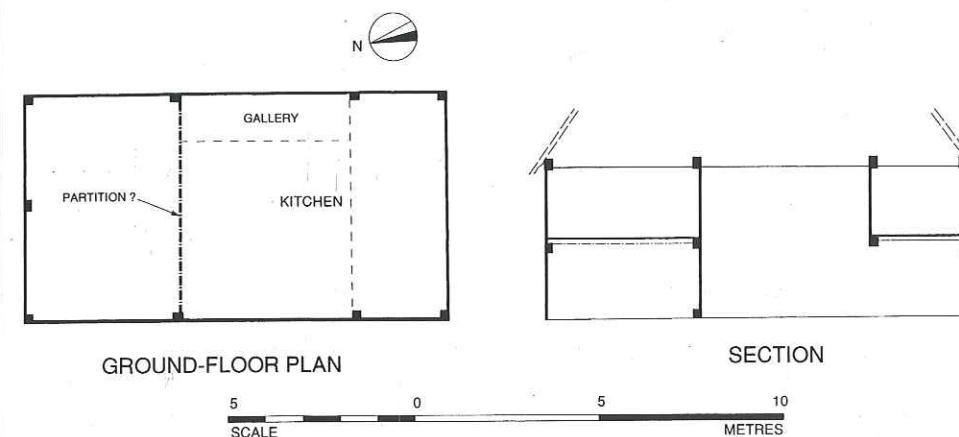


Fig 2. Plan of typical kitchen of the standard medieval model: Beestons (Warbleton, Sussex).

had detached kitchens, a ratio of over one in three. There is a noticeable difference between the figures for the Robertsbridge township and those for the rural parishes. Of the 48 houses within Robertsbridge only eight (17 per cent) are mentioned as having kitchens, whereas in the rural parishes 41 per cent of the houses had them. It was only on smallholdings of less than 6ha (15 acres) that kitchens were rare: they are mentioned on 48 per cent of holdings above that size. From these figures, it can be inferred that in the mid-16th century, in this part of Sussex at least, detached kitchens were the most common type of buildings after houses and barns.

Evidence from records of several manors suggests that detached kitchens experienced rapid destruction as they

David Martin is writing here about 'detached' kitchens whereas Winkhurst was an 'attached' kitchen. In many cases the layouts of attached and detached kitchens were identical, and they seem to have been used for similar functions.

became redundant during the late 16th century, presumably as a result of changes in living patterns. Such changes are reflected in the houses by the flooring over of open halls, the glazing of windows and improvements to privacy. Manorial records suggest that by 1567

HUNING DECORATIONS

Graining, Marbling, Murals, Broken Colour Work, Preparation, Design and Artwork to Specification

18 Lower Oldfield Park, Bath BA2 3HL
Telephone: (01225) 427459 Mobile: (07703) 307932 or (07850) 558471
Fax: (01225) 480846 e-mail: huningdecor@aol.com

www.huningdecorations.co.uk

OPUS Stained Glass

Experienced artists and craftsmen skilled in all aspects of the conservation and restoration of traditional stained glass and leaded glass.

We also create, manufacture and install new windows designed to suit individual requirements.

The Old Village Hall, Mill Lane,
Poynings, West Sussex BN45 7AE
Telephone: Brighton 01273 857223

**ENGLISH WOODLANDS
TIMBER LTD**

Suppliers of Oak to the
Gridshell Project

Fresh Sawn Beams
Air and Kiln Dried Hardwood
Also Flooring
Retail and Trade

Round timber purchased
&
Forestry Management

ESTABLISHED 1986
English Woodlands Timber Ltd
Cooking Sawmills
Cocking
Nr Midhurst
West Sussex GU29 0HS
Tel: 01730 816941
Fax: 01730 816874
E-Mail: sales@ewtimber.co.uk
Web: www.ewtimber.co.uk
Picture courtesy of Green Oak Carpentry Co

Archibald Shaw
CONSULTING CIVIL & STRUCTURAL ENGINEERS

Contact Peter Willmott for advice
on Historic Structures

One Little London, Chichester, West Sussex, PO19 1PP
Telephone: 01243 786471 Facsimile: 01243 779346
Visit our website: www.archibaldshaw.co.uk

NATIONAL GARDENS SCHEME

Visit over 200 beautiful gardens in Sussex and support
13 mainly nursing charities.
Details in our leaflet "Garden of Sussex"
50p from bookshops, garden centres, TICs or s.a.e.

MRS DUNN, WILDHAM, STOUGHTON, CHICHESTER PO18 9JG

*Delicious home-made teas often served and a warm
welcome from our expert garden owners.*

Log on to www.ngs.org.uk

MAIN

Whether your project is:

ART NOUVEAU
ART DECO
VICTORIAN
GEORGIAN


COMMERCIAL REFURBISHMENT

Michael Main Limited are the decorators who give a professional service and consistency in an ever changing age, tailored to meet client individual requirements.

We offer a full range of traditional skills and materials suitable for conversion of historic properties, including hanging hand printed wall coverings.

We can strip paint, or clean stone and brickwork sensitively allowing traditional buildings to breathe.

13 High Street Fareham Hampshire PO16 7AF
Tel / Fax 01329 237777



**Forgotten
buildings: detached
kitchens in South
East England**

the popularity of the detached kitchen was already on the wane, and therefore the evidence from the Robertsbridge survey may not represent the peak of such buildings. This could explain the dearth of detached kitchens within the then wealthy township of Robertsbridge, where evidence from the buildings suggests that modernization was being carried out ahead of such change in its rural hinterland.

Surviving detached kitchens

Although the documents suggest that vernacular detached kitchens were once common, very few of them appear to have survived. However, the total is gradually increasing as more buildings are recognised for what they are. One example at Littlebrook (Crowborough, Sussex) exists today as a freestanding 'shed' in front of the house (Fig 1), but usually those that remain have either been incorporated into the expanded main house or have been demoted to agricultural use.

In all, 15 surviving detached kitchens have now been identified by the author in eastern Sussex alone, and others are suspected. Judging from surviving monastic examples, one might expect such buildings to take the form of a single room, square in plan and open throughout its height. However, the Sussex examples typically measure between 8m and 11.5m (26-38ft) long and 5.25-6.5m (17-21ft) wide. Only Littlebrook has a one-room plan, and two others have only one ground-floor room with a small first-floor chamber built over one end. With the exception of Littlebrook, all have at least one, and usually two, upper chambers. Research suggests that a typical arrangement was a building in which a two-bay 'kitchen' room had one bay open to the roof, with a first-floor chamber over the second bay. In addition, there was a further ground-floor room (in some instances more than one) with a chamber above. In some buildings a gallery ran across the open bay linking the chambers (Fig 2). Other variations occur. At Comphurst, (Wartling, Sussex) the cooking room is located at the end with only a narrow area, called a 'smoke bay', open to the roof. Externally this example

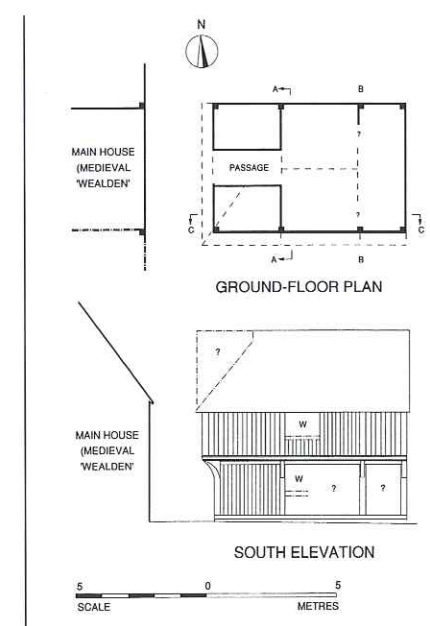


Fig 3. The detached kitchen at Comphurst (Wartling, Sussex) showing its superficial house-like appearance. Note the relationship of the building to the main house on the west (left) side, and the passage in the kitchen that leads towards the house.



Fig 4. The original southern external wall (upper left) of the kitchen at Comphurst, now visible within a later addition. The ground-floor section of the external wall has been removed, but mortices in the remaining timbers provide evidence of its design.

is particularly elaborate, with an overhanging upper storey, moulded beams and costly wall framing, although internally it is very plain (Fig 3, Fig 4).

It is often the location of these structures, close to the rear of a main house of standard layout, that gives the first clue to their true function. For example, at ground-floor level, Comphurst is located just 2.5m behind the house, and at Darwell Beech (Mountfield, Sussex) the kitchen is even closer (just over 2m from the house). In both cases the internal arrangement of the kitchen indicates very clearly its subservience to the dwelling: both incorporated a wide passage leading through the service rooms of the kitchen to give easy access to the house (Fig 3, Fig 5).

Given the superficial resemblance of detached kitchens to houses, it is always worth re-assessing existing records of standing buildings to check whether

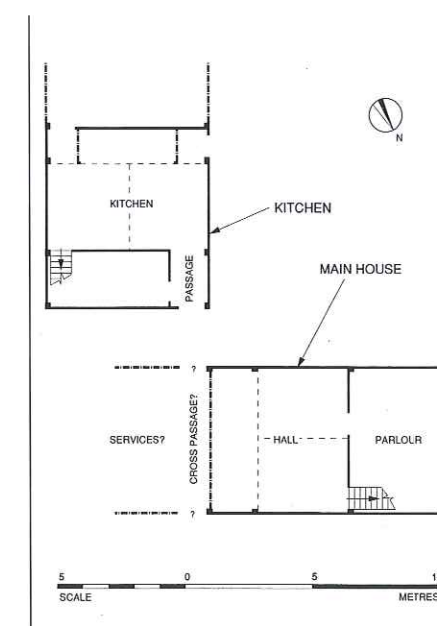


Fig 5. Plan of the early to mid-16th century house and kitchen at Darwell Beech (Mountfield, Sussex). Note the passage that, as at Comphurst (Fig 3), leads towards the house.

any kitchens have been wrongly classified as houses. Such an exercise in Sussex revealed two kitchens previously wrongly identified. Nor is the need for re-assessment limited to standing buildings. A two-room 'building 3' found in 1952 during excavation of the deserted medieval village of Hangleton, north of Brighton, was reconstructed at the Weald & Downland Open Air Museum as an example of a typical 13th or 14th century village house. This structure was chosen for reconstruction at the museum because it was the best preserved, the remains being partially protected as a result of the platform having been cut into the hillside. The base of an oven incorporated into the north eastern corner of the structure was particularly significant.² The interpretation of this structure as a house appears never to have been challenged, but its location, cut into the bank immediately behind building 8 (the probable house) seems far more consistent with it having been a detached kitchen.

Despite their wholesale destruction or conversion during the late 16th century, some kitchens continued to be used until remarkably recently. Thus, at Gate House Farm (Ewhurst, Sussex) the detached kitchen mentioned in the 1567 Robertsbridge survey was rebuilt as a detached structure around 1600 and was not incorporated into the main body of the house until later in the 17th century. Additional evidence comes from a 1727 map of Robertsbridge manor that shows domestic buildings shaded pink and farm buildings grey.³ Two houses, both of which were described

McCURDY & Co.

HISTORIC TIMBER FRAME CRAFTSMEN AND CONSULTANTS



Over 20 years expertise in the analysis, repair and conservation of historic timber frames and joinery throughout the U.K.

Manor Farm, Stanford Dingley, Reading,
Berkshire RG7 6LS

Tel: 0118 9744866 Fax: 0118 9744375

JAMESON JOINERY

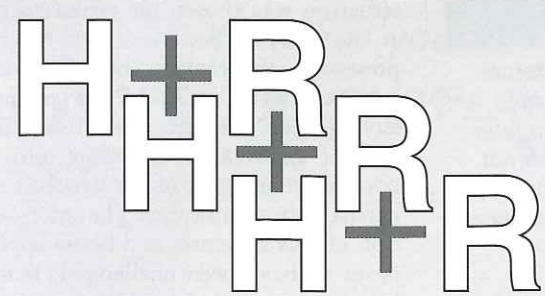
TRADITIONAL
JOINERY AND
CABINETRY
MADE TO ORDER

DOORS • WINDOWS • STAIRS
FURNITURE • DRESSERS • KITCHENS
AND DRY BEAMS

For further information telephone:
Billingshurst

01403 782868

or fax 01403 786766



DO YOU NEED INDEPENDENT ADVICE ON TIMBER DECAY AND PEST PROBLEMS?

H+R Environmental Investigations Ltd conduct non-destructive surveys of decay, damp and moisture in traditional and modern buildings

H+R combine expertise from the biological sciences, architecture, and surveying to advise on decay, pests and allergies in buildings

H+R favour ecological control of fungal and insect attack rather than chemical methods. This saves money and minimises risk

H+R use **Rothound**® sniffer dogs trained to detect active dry rot, fibre optic and other non-destructive inspection techniques, and **Curator**® MkIII touch screen electronic moisture monitoring and alarm systems. These are backed up by in-house laboratory and data processing facilities. **Resurgam**™ conservation consultancy advises on masonry, plaster and mortar problems

H+R clients include government departments, local authorities and national heritage organisations, as well as private owners

For further information please contact **Peter Collings** on 01483 203221 or see our display stand at the Weald and Downland Open Air Museum

Hutton+Rostron Environmental Investigations Ltd

Netley House, Gomshall, Guildford, Surrey, GU5 9QA

Tel: 01483 203221 Fax: 01483 202911 Email: ei@handr.co.uk Website: www.handr.co.uk

Forgotten buildings: detached kitchens in South East England

as having detached kitchens in 1567, are shown with a smaller pink-shaded structure to one end, suggesting that at that date the detached kitchens still survived and continued to fulfil their original function. Similarly, a plan drawn in 1706 shows the large detached kitchen at the Old Rectory (Chiddingstone, Kent) still in use at that date (Fig 6). It was not replaced until 1733 when a service wing was added to the house.⁴ Likewise, the house and kitchen at Darwell Beech, Mountfield (Fig 5) were not joined to form a single structure until about 1730.

The use of detached kitchens

That the terms 'kitchen' or 'coquina' were used in contemporary documents to indicate a multi-room multi-function structure should be no surprise. The term 'barn' or 'horreum' was used regardless of whether it referred to a traditional single-room structure, used solely for the storage and processing of cereals and other crops, or to a multi-room multi-function farm building that incorporated as one of its several uses the storage and processing of crops. Likewise, manorial records commonly refer to the dwelling on a holding as the 'hall' or 'aula', although it is accepted that this referred not just to the hall but also to its attendant service rooms and chambers. Proof that the term 'coquina' does indeed relate to multi-room structures in which the 'kitchen' was the most important room is to be found in a 1567 description of Great Worge (Brightling, Sussex). The 15th century house upon this holding still survives and is accurately described room by room in the survey. Measurements given correspond closely to those of the surviving house. Having completed the survey of the house, the entry then describes a building that it calls a kitchen and which measured 9.15m × 5.05m (30ft long by 16.5ft wide) and stood 4.25m (14ft) to the rear of the house. It was built of timber and covered with tiles, and it contained three ground-floor rooms, all with further rooms or lofts above. The principal room was where carcasses were cut into joints, but it also contained an oven and an oast (i.e. a kiln) for drying malt. The

other two ground-floor rooms were called a bakehouse and a milkhouse (i.e. a dairy).⁵ A second documentary reference to such a kitchen comes from Essex in 1356, when the abbot and convent of Westminster gave the vicar of Kelvedon "one hall . . . with a solar and chamber at one end of the hall and with a buttery and cellar at the other. Also, one other house in three parts, namely a kitchen, with a convenient chamber in the end of the said house for guests, and a bakehouse."⁶ It is worth noting that in both of the above examples the additional ground-floor rooms are said to have fulfilled a service function. At Kelvedon the upper chamber served as a guest lodging, but at Great Worge how the upper rooms were used is not stated.

Although it can be demonstrated that these multi-room structures were, at the time of their construction and use, referred to as kitchens, the word is perhaps misleading to us today. It conjures up the mental image of fully prepared meals being carried from the detached kitchen to be consumed – probably lukewarm – within the house. This impression is likely to be inaccurate. These buildings are perhaps better referred to as detached service buildings where the dirty, smelly elements of food preparation were carried out. The description of the Great Worge example specifically mentioned the dressing of meat (the cutting up of the carcass into joints). In this room too the tasks of malting and baking were carried out. Brewing was probably also undertaken there. These detached buildings are not unlike the rear service ranges that increasingly formed part of larger vernacular houses from the mid-16th century onwards. And it is surely no coincidence that the internal layouts of these attached service ranges are very similar and in some instances identical to those of their earlier detached cousins. In these attached versions there is usually no intercommunication between the first-floor chambers within the service range and those within the main house, and it is likely that they functioned as lodgings for the household servants. A similar function for these chambers also seems likely for the earlier detached versions.

Implications for studies of English vernacular houses

It has long been believed that a medieval or early to mid-16th century house incorporating an attached kitchen was of superior social status to a similar structure without an attached kitchen. It is perhaps time we re-evaluated this conclusion. Although late 16th-century and later houses incorporating attached kitchens are often of high status, in

earlier buildings the attached kitchen normally took the form of a single open room attached either to the end or rear of a house of standard medieval layout. Now that it is evident at least on the larger vernacular holdings that many detached kitchens were multi-room structures with upper chambers, it seems likely that a household with such a structure was markedly superior in social status to one that incorporated a single-room attached kitchen and not the reverse, as is usually assumed. There is a further point. Consider two houses of similar size and layout, one formerly serviced by a detached kitchen and the other lacking any form of kitchen. Today both would seem to represent

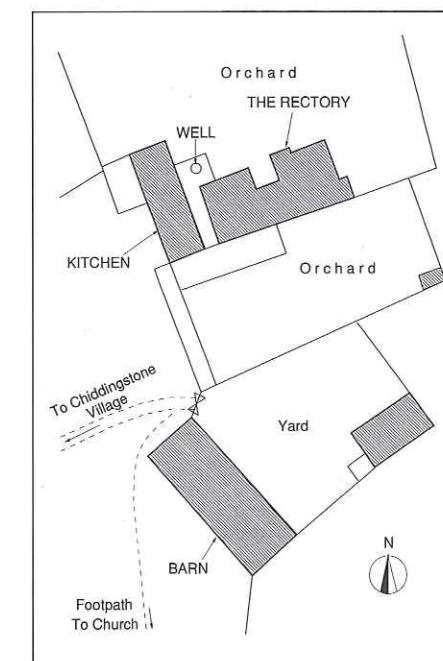


Fig 6. The buildings at the Old Rectory, Chiddingstone, Kent, in 1706 showing the relationship of the kitchen (which was approximately 15m (49ft) long) to the house: based upon a plan held at the Centre for Kentish Studies (see note 4), reference U909. P9.

households of equal size and status, whereas one would have possessed almost double the accommodation of the other – an observation with important implications for the study of vernacular buildings in many parts of England.

1 The Robertsbridge manorial survey is published in full (pp. 1-155) in *Surveys of the manors of Robertsbridge, Sussex, and Michelmarsh, Hampshire, and of the demesne lands of Halden in Rolvenden, Kent, 1567-1570*, R. H. D'Elboux (ed.), Sussex Record Society 47, 1944.

2 See E. W. Holden, "Excavations at the deserted medieval village of Hangleton, part 1", *Sussex Archaeological Collections* 101, 54-181, 1963.

3 See manuscript plan held at the East Sussex Record Office, The Maltings, Lewes, Sussex, reference A4728/8.

4 See documents held at the Centre for Kentish Studies, County Hall, Maidstone, Kent, reference U908.P81.

5 See manuscript held at the British Library, London, reference Add Mss 45194.

6 See pp. 17-18 in A. Savidge, *The Parsonage in England, its History and Architecture* (London: SPCK, 1964).

17 January 2003

Well, we're there at last! All the Museum's artefacts have now been transferred from their old home at Charlton to the new store in the Downland Gridshell and the store for historic timbers in the railway cutting.

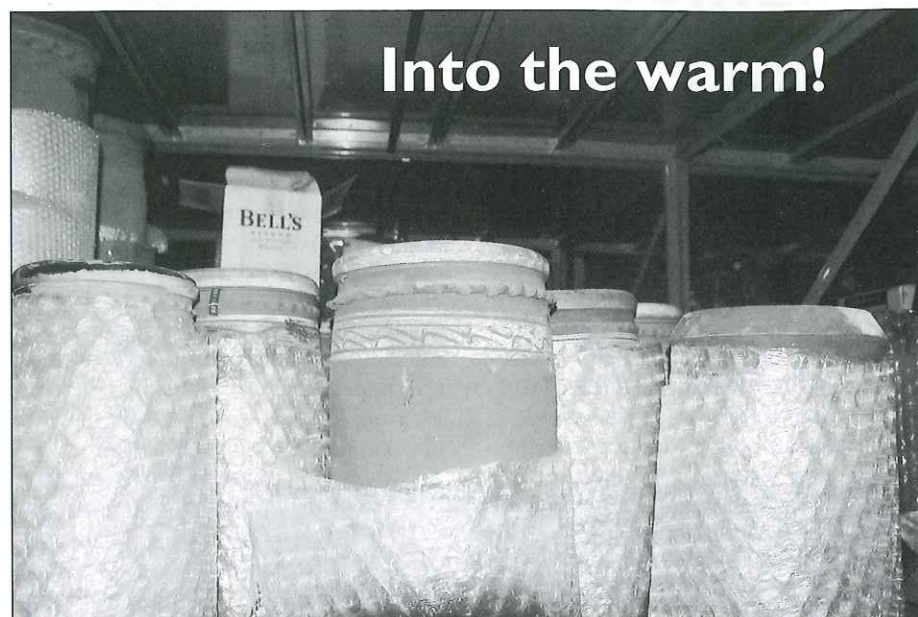
This marks the end of the long occupation of the Charlton buildings by the Museum's artefact collections, which, in their new home, will be much more accessible to our visitors as well as staff and researchers.

The artefact removal from Charlton began in May 2002 under the direction of Mike Wall and I took up the reins in August when I became curator. Initially things were extremely pleasant at Charlton; any of you who are familiar with the site know that it's a very nice place to be in good weather when everything is green and the birds are singing. Life took on the aspect of the weather and the commitment I had given to have all the artefacts out of Charlton by the end of December seemed years away; we had plenty of time! As the leaves disappeared, the temperature dropped and the rain started, and the realisation dawned that the end of the year was creeping ever closer! Although we had in fact moved many of the artefacts, there was an alarming amount still to be done.

I was however blessed with an excellent team of staff and volunteers who never once complained, at least not within earshot, and who were extremely generous with their time and effort: the kind donation by John Hurd of his Land Rover to the collections department is typical of the team spirit that enabled us to progress the decant in leaps and bounds.

The empty barn at Charlton, all artefacts removed to the Downland Gridshell.

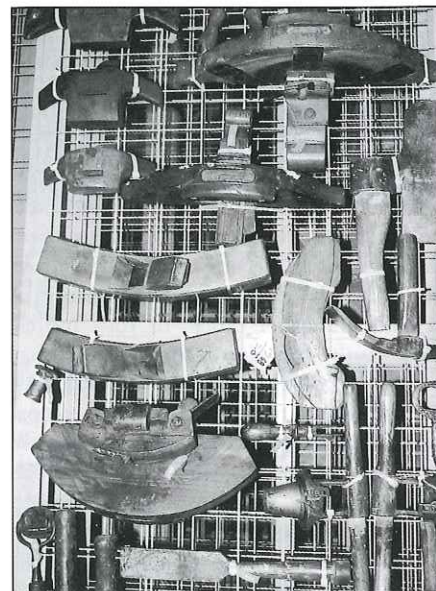
Curator, Julian Bell, reports from the closing days of our major artefact remove to the Downland Gridshell



Chimney pots in bubble wrap – safely arrived in their new home from Charlton.



Julian Bell, right, and Guy Viney remove two last objects from the Charlton Barn.



Carpenters' tools installed on the specialist racking in the new store.

The process of removing everything from Charlton brought to light artefacts that had not seen the light of day for many years. We discovered a cast concrete bath, presumably from quite a large country house, the size of a small battleship! As an introduction to the museum collections, the experience of moving everything from one spot to another has proved second to none.

The decant process carried on through all types of weather and my wife still can't quite equate working in a museum to coming home each day looking like a miner! As our deadline approached, so more and more of the rooms we occupied became empty and finally, on Christmas Eve, the last objects were

removed from the main barn. There was some final clearing to be done in the first week of the new year, but it was a very satisfying feeling looking round the buildings and comparing them to the sight that greeted me in August. Although there were usually only three of us carrying out the movement of artefacts, to achieve what we did in such a relatively short space of time and with limited resources says a lot about the teamwork and commitment of those who work at the Museum.

Our next task is to tackle the collections we have moved to the Gridshell and put them into a more user-friendly order; dividing them into themed subjects such as building parts, trade tools

Into the warm!



Another task for the curator's department – moving the Shepherd's Hut to the Gridshell for restoration work. This popular exhibit will be returned to the Museum site after conservation work is completed.



In the warm – Julian Bell in the new Mitford Foulerton Conservation Workshop in the Downland Gridshell.

and agricultural tools, and recording exactly where everything is. One of the major remits I was given on starting my post was to improve access to the artefact collections. Their relocation to the Gridshell is a big step in the right direction but there is still a huge amount of work to do. The potential for their use, however, is enormous, from the guided daily tours giving the public a brief glimpse of what we've got, to more in-depth appointments to see specific parts, to the use of the artefacts on organised courses and in new displays around the Museum.

The hard work, improving everyone's access to the artefact collections continues, although at least now we're inside in the warm!

**Visit the new
artefact store
during our daily
tours of the
Downland
Gridshell**

THE CAROLE GROUP LIMITED
SUPPLIERS OF QUALITY SOUVENIRS
Telephone: 0118 977 1424
Fax: 0118 977 2479
e-mail: mailbox@carolegroup.com

Robert E Rodrigues
Reliable Effective Research

Your house in its historical context
17 Homestead Road Fulham London SW6 7DB

News in brief

■ Our volunteers have been busy for the last few months with a programme of training sessions in fire safety, health & safety, first aid and 'Welcome Host'. With around 130,000 visitors passing through the Museum each year, it is important that specially trained volunteers are regularly available in all aspects of the Museum's work. A dozen people representing each group of volunteers attended a health & safety training day, and fire safety sessions included hands-on experience attended by more than 50 volunteers and staff. Nearly 40 people have undertaken certificated first aid training. Welcome Host is a course aimed at enhancing standards in the tourist industry and our volunteers attend special days focused on the heritage sector. To become a volunteer call Bob Easson on 01243 811933.

■ The Museum hosts a wide variety of groups in Crawley Hall and the Downland Gridshell. Some have close connections with us, others recognise the Museum as an outstanding venue. Among recent users are surveyors' groups, architects and planning departments for structured visits for their Continued Professional Development; Southern Counties Heavy Horse Association for out-of-season talks and meetings; West Sussex Social Services and Health Authorities for away-from-it-all training days; Soroptomist International for a tranquil evening by the millpond and the Institute of British Telecom Engineers for the regional heat of their professional quiz. From the museum and academic world came staff from the Museum of East Anglian Life and Ireland's Muckross House and Traditional Farms on fact-finding missions; the Tool & Trades History Society as part of their conference with special focus on the tool collection of Philip Walker, now housed in the Downland Gridshell; the annual SPAB (Society for the Protection of Ancient Buildings) millers' training day; a number of university groups for lectures and an English Nature Shoreline Management planning day. Bonhams, the auction house, held a lunch-time reception for clients and Barclays Bank hosted events for their corporate clients on two occasions.

ALTLAND DEVELOPMENTS LTD

Specialist Handmade Brick Manufacturers

Orders taken for restoration bricks and matching rare shapes of yesteryear, together with new design work

Telephone: 01903 742683

(See our hand brick making demonstrations at major Museum events)

Built on Experience

CHIVERTON



Main contractors for the Museum's Gridshell Project, another exciting contract to add to our wealth of experience gained since 1945 in historic building and new build.

North Bersted Street
Bognor Regis
West Sussex
PO22 9AB
Tel: 01243 865771



Potmolen Paint Traditional & Natural Paints

Our Traditional and Natural Coatings include:

CLARINA LINSEED OIL PAINT
DISTEMPER SUPER
AMSTEL DISTEMPER
EXTRA FINE LIME PUTTY
CHAPEL COAT
SCHOOLHOUSE WAX
WEXFORD LEAD PAINT

TRADITIONAL PAINTS, COATINGS
BRUSHES AND TOOLS FOR THE
REPAIR, CONSERVATION AND
PRESERVATION OF BUILDINGS etc

POTMOLEN PAINT, 27 Woodcock Ind. Est.,
WARMINSTER, Wiltshire BA12 9DX, England.
Telephone: 01985 213960
Telefax: 01985 213931



Museum develops new partnership with Woodland Heritage

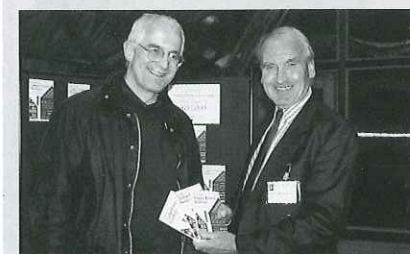
The Museum welcomes a new partner to work on projects with us for this year. Woodland Heritage was formed 10 years ago by a group of traditional cabinet makers who wanted to improve the way trees are grown, maintained and harvested in the UK.

In particular Woodland Heritage will be jointly hosting The Wood Show (see right), and the charity is planning to hold its annual Field Day and AGM at the Museum, with a visit to Goodwood Estate.

When Woodland Heritage was formed support was immediately forthcoming from landowners, tree nurserymen, forestry consultants and contractors, and the message soon spread to sawmillers, timber and veneer merchants. Woodland Heritage is recognised as a unique initiative which can unite all these experienced 'tree people'.

In its leaflet Woodland Heritage says: "A tree can live for 100 years and then for another 1,000 years as a beam in a fine building or as a piece of craftsman-made furniture". Woodland Heritage is, therefore, a natural partner for the museum, and is keen to welcome supporters of the Museum as members. Find out more from their leaflet available from the Museum or their website www.woodlandheritage.org.uk.

Guide to timber framing reaches milestone

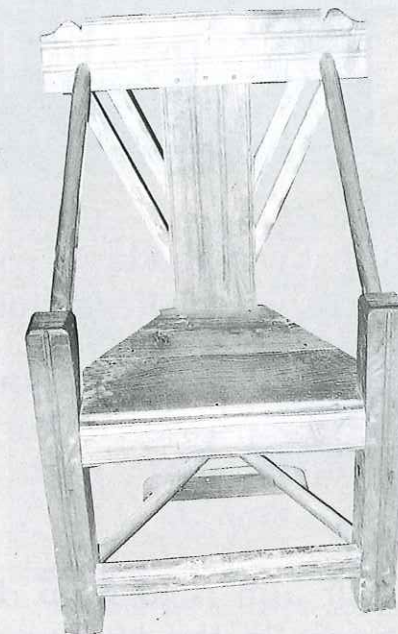


Discovering Timber-framed Buildings is perhaps the best short guide to the subject available. Written by Museum director, Richard Harris, left, it reached a milestone at the end of last year with 100,000 copies sold. John Rotheroe, right, of the book's publishers, Shire Publications, threw a party in the Downland Gridshell to celebrate.

The Wood Show

The Wood Show, on 28/29 June, will have a new look and a new partner. The event has been developed from the successful Out of the Wood Shows which have delighted lovers of wood at the Museum since 1997, and this year will be hosted in partnership with Woodland Heritage, a registered charity dedicated to British trees, their management and use.

Craftsmen will gather at the event from all over the south east demonstrating and selling all manner of things made of or associated with wood. Highlights will include daily 'Log to Leg' races by members of the Association of Pole Lathe Turners, a display called 'Wood in our Lives - Cradle to Coffin', horse logging demonstrations, and a special focus on the unique Downland Gridshell which will by then have been open for a year. One of the Museum's Timber Framing from Scratch seven-day courses will be in its final two days in the Jerwood



Gridshell Space. The resulting timber-framed building will be erected on the Sunday afternoon and be auctioned off to the highest bidder! Rupert Toovey & Co, auctioneers, will be undertaking the auction and will also sell frames from previous courses. Expect a very lively weekend!

For more information on taking part contact The Wood Show organiser, Carol Brinson, at the Museum on 01243 811363.

The Sustainable Building Event

The Sustainable Building Event on 18 May will include talks and displays in the Downland Gridshell and Winkhurst Hall by companies manufacturing specialist environmentally-friendly building products. Visitors can experience for themselves man-made materials for the building trade at one end of the scale and buildings made out of straw at the other!

The Museum has combined traditional and sustainable modern materials in the Gridshell and the Winkhurst Tudor Kitchen project. In the modern structure representing the original extent of the Tudor farmhouse are Thermafleece insulation made from sheep's wool in the roof and Woodwool panels and Warmcell (recycled newsprint) in the walls. A full programme of the day's talks and events is available from the Museum office.

News in brief

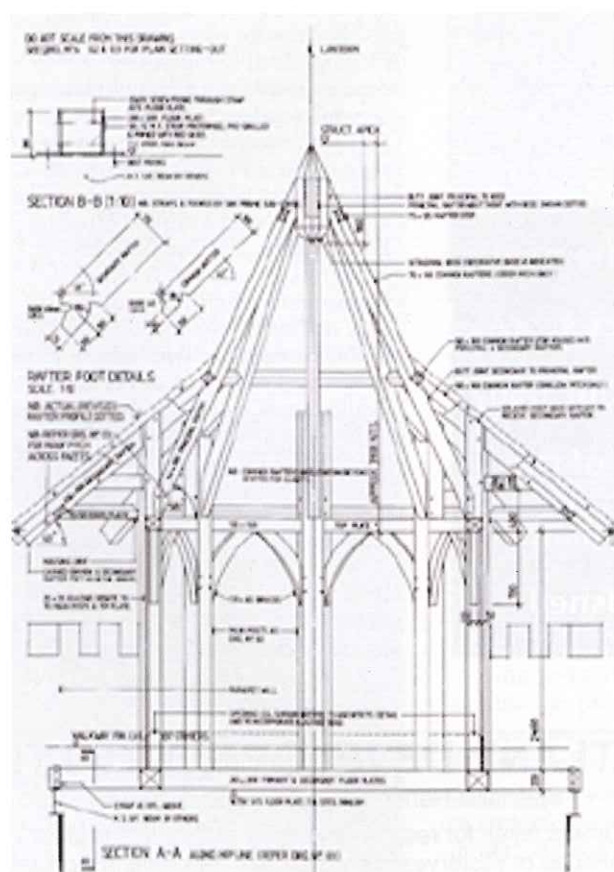
■ The Museum continues to be a popular venue for weddings. The year ended with a very happy Christmas wedding where the bride had long dreamed of being married at the Museum. Crawley Hall was decked with seasonal foliage and two Christmas trees lit with white lights. Eighteen weddings are already booked for this year.

■ An important element of the Museum's activity is our programme of demonstrations. Regular and new demonstrators display their traditional crafts and skills to our fascinated visitors. Many of the demonstrators also contribute to the lifelong learning programme as tutors. Our team of

blacksmiths has a new female recruit, Kat Hutchison who learned from blacksmith, Geoff Busbridge, and soon graduated to demonstrating at weekends.

■ The Museum has, for the first time, produced an annual report describing its activities and summarising the accounts for 2001. The second report, for 2002, will be available mid-year.

■ The Worshipful Company of Masons are planning changes to their exhibit in Court Barn and the Cathedral Works Organisation (CWO) will be providing some masonry demonstrations during the season - excellent experiences for both apprentices and visitors.



In the past year we have undertaken a wide variety of projects; these range from bridges and lantern towers to houses, pool barns, conservatories and garden structures.

We have also successfully completed our work on the Weald and Downland Gridshell.



The Green Oak Carpentry Company Ltd acts as specialist contractor in both timber frame conservation and the design, specification and building of new structures in both traditional and modern styles.

Langley Farm, Langley, Liss,
Hampshire GU33 7JW
Tel. 01730 892049 Fax. 01730 895225
www.greenoakcarpentry.co.uk
enquiries@greenoakcarpentry.co.uk

a growing LEGACY

What will you leave your children, and your children's children?

A legacy to Woodland Heritage will grow, benefiting the environment and the next generation.

Our aim is to help double tree cover in the UK, to provide an environment that supports wildlife and forestry.

Our skill is in planting broadleaf woodland today and managing this valuable resource for all our tomorrows.

To be a part of it, please write for details.

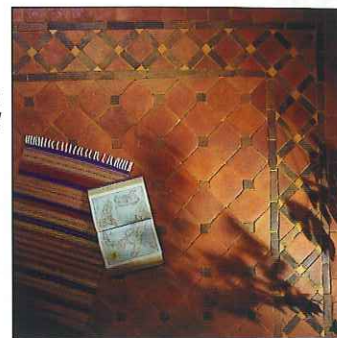


PO Box 168, Haslemere GU27 1XQ
Tel/ Fax: (01428) 652159
E-mail: woodland.heritage.org.uk
www.woodlandheritage.org.uk

Woodland Heritage is a
Registered Charity No. 1041611

Specialists in Truly Handmade Clay Products for restoration

6" x 6"
Drewitts in
Sussex Red
with dark
dots and
fine lattice
border



All
products
are made
in the
heart of
Sussex
from our
own local
clays

Exquisite terracotta floors in a wide range of colours, shapes and sizes using techniques largely unchanged over the centuries. Briquettes with a full range of specials to create that individual fireplace.

Truly handmade roof tiles and fittings in the widest range of colours of any manufacturer, Reds and Antiques and including a Buff Gault clay for Cambridgeshire and Kent. Greatly sought after by conservationists and discerning customers alike. We also make 'Mathematical Tiles'.

Aldershaw Hand-made Tiles Ltd
Pokehold Wood,
Kent Street,
Sedlescombe,
East Sussex.
TN33 0SD



Tel 01424 756777 Fax 01424 756888
www.aldershaw.co.uk

W. L. WEST & SONS LTD

Selham, Petworth, West Sussex GU28 0PJ
Sawmills and Importer (est 1865)
Tel: 01798 861611 Fax: 01798 861633
www.wlwest.co.uk sales@wlwest.co.uk

Oak Specialists – Kiln Dried, Air Drying and Fresh Sawn
1st Quality, One/two grade and Pippy grades in sizes
27/34/41/54/65/80 & 100mm. Oak Beams for structural and other
uses. Cut to size facility.

Fencing and Gates
We can supply and fix most
types of fencing. Gates
made to order, both
traditional and bespoke.



Flooring
Solid hardwood flooring in
oak, ash, and other timbers.
Wrapped and ready to lay. Arrangements for laying can be made.

Solid hardwood worktops
Worktops made to your design. Full on-site workshop services for
sink cut-outs, drained grooves, profiles and upstands. Bar tops
can also be made to order.

Moulding facilities
Most second fix applications.

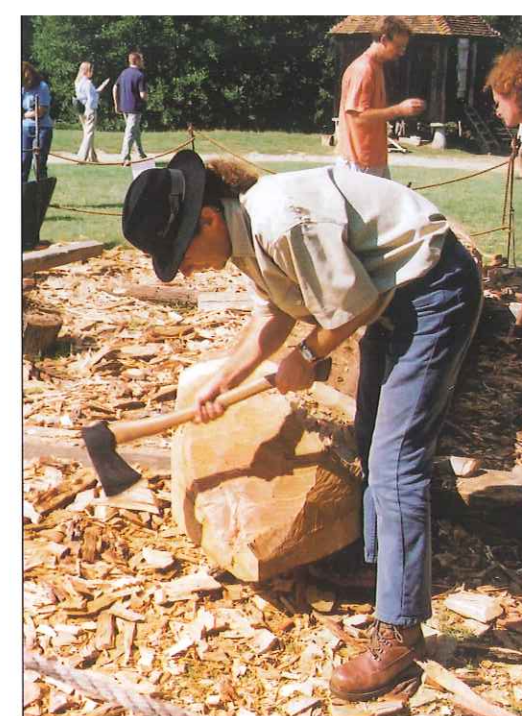
Call: Mike, Gary, Joel or Simon, they will be pleased to assist.

Now Open. Smaller User & Enthusiast Department – for the
user of smaller quantities of timber. The hobbyist, woodturner,
carver, etc. Call the main number or e mail:
enthusiast@wlwest.co.uk

Museum's lifelong learning programme expands again

"Lifelong learning is the power house of communication in the Museum", said Museum director Richard Harris, recently. Through the Museum's involvement in teaching and sharing skills and knowledge about our collections, our own learning is informed and enhanced, and the resulting circularity creates a synergy of its own.

2002 saw more extensive programmes of courses than ever before, on building conservation topics as well as traditional rural trades and crafts. More than 1,300 students enjoyed over 160 different day schools and longer courses, and according to the evaluation we undertake participants enjoyed the new skills they learned and relished the informal atmosphere in which the courses take place.



2003 will see further developments through new courses and repeats of the most popular courses. The Jerwood Gridshell Space has proved its usefulness as a teaching resource, and the artefact store beneath allows us considerable scope for making greater use of our collections for existing courses as well as providing inspiration for new day schools, talks and workshops.

"Excellent instruction – just the right balance between being supervised and learning from our own mistakes."
Continuous hurdle fencing

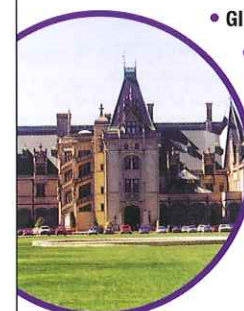
Our 'flagship' course, *Timber framing from scratch* continues to be an inspiration for other courses with a 5-day *Intermediate timber framing* occurring twice in the programme and two new day schools, the *Hewing & sawing workshop* and *Medieval roof carpentry*. Both of these are drawing students from firms whose

page 19

Restoration & Decorative Studies

From basic principles to advanced studies...learn the creative skills and techniques that can be used for the restoration of buildings and artifacts...or for producing contemporary work.

A combination of traditional skills and up-to-date knowledge, all taught within the lively environment of the University's School of Art, Design and Media.



- GILDING
- CARVING
- CERAMICS
- PAINT FINISHES
- DRAWING & DESIGN
- ARCHITECTURAL HISTORY
- DECORATIVE PLASTERWORK

H.N.D. - 2 Years (Full Time)
1 Further Year for BA

023 9284 5031

adm.admissions@port.ac.uk

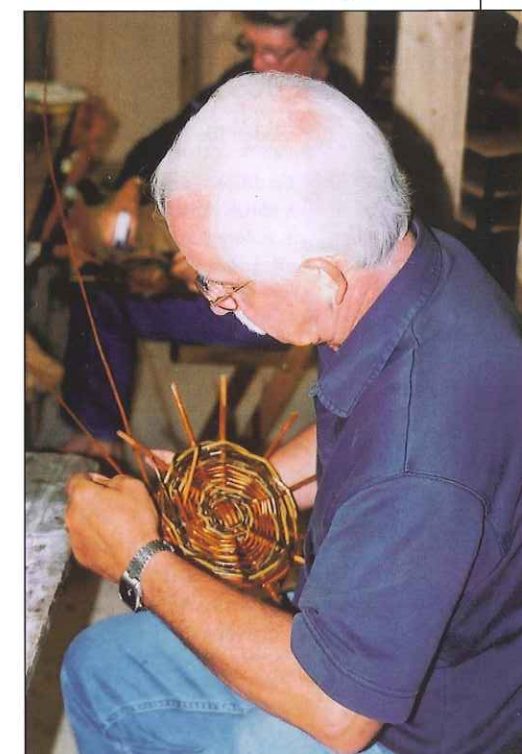
www.port.ac.uk

University of
Portsmouth

Top right, the
Hewing and
Sawing Workshop
is a new
introduction to the
programme.

Above, Joy and
Wilm Huning's
Traditional painting
and decorating
techniques course
under way in the
Gridshell
workshop.

Right, learning to
weave a willow
basket with
Deborah Albon is
an increasingly
popular course.



WEALD & DOWNLAND OPEN AIR MUSEUM

A Centre of Excellence in Building Conservation

COURSES IN BUILDING CONSERVATION AND THE USE OF TRADITIONAL MATERIALS AND PROCESSES MARCH-DECEMBER

A wide range of practical workshops and seminars for surveyors, architects, craftsmen and anyone else with a keen interest in building conservation to include the following. All courses suitable for CPD (each day seven hours).

10-12 March	Introduction to gauged brickwork A theoretical and practical course designed for practising professionals concerned with conservation and eager to have a closer knowledge of gauged brickwork. Leader: Gerard Lynch £240	20-23 May	Traditional painting & decorating techniques A four day course will be based on case studies of projects from different periods (Baroque to Georgian to Victorian) using traditional and modern materials. Participants will get demonstrations and hands-on experience of the techniques involved in graining, marbling, and stencilling. Leaders: Wilm and Joy Huning £240
12-13 March	Flint walling – a practical course A two-day course covering sorting, selection, preparation and knapping of flints. Laying flints in varying styles with lime mortars. Leader: Duncan Berry £150	3 June	Timber: identification of species An introduction to the identification of timber species through examination of anatomical features, demonstrations and practical work using hand lenses and microscopes. Leader: David Woodbridge £90
17 March	Wattle and daub Uses, decay mechanisms and principles of repair. A day of lectures and demonstrations. Leader: Joe Thompson £100	4 June	Strength grading of timber An introduction to the methods used for the stress grading of hardwoods and softwoods, demonstrating the performance of timber under load with relation to the structural performance as defined by the British Standards. Leader: David Woodbridge £90
18 March	Hewing & sawing workshop A practical hands-on workshop to include selecting timber, crosscutting, hewing, pit-sawing, trestle sawing, see-sawing and large saw sharpening. Tool kit provided. Leader: Joe Thompson £90	5 June	Repair of timber framed buildings Day school including a lecture on the repair of timber framed buildings by Richard Harris, a workshop session with Roger Champion and a critical examination of repairs executed at the Museum over 30 years. £80
19 March	Medieval roof carpentry A practical workshop to mark and cut medieval hip and jack rafters from blank timber to erected roof working on tie beams and wall plates of a full size frame. Tool kit provided. Leader: Joe Thompson £90	23-25 June	Advanced gauged brickwork A theoretical and practical course designed for those with some experience of gauged brickwork. Hands-on work will include setting out, cutting and constructing a cambered arch. Leader: Gerard Lynch £240
7-9 April	Repair of traditionally constructed brickwork Causes of failure and decay and selection of methods of repair. Practical sessions including cutting out bricks, taking out defective joints, stitch repairs and re-inforcement and patch pointing using lime mortars. Leader: Gerard Lynch £240	26 June	Lime mortars for traditional brickwork Lectures and practical demonstrations on the traditional preparation and uses of limes and lime mortars and the modern misconceptions about them. Leaders: Gerard Lynch & Douglas Johnston £90
10-11 April	Design and specification of leadwork A one day seminar with a practical hands-on session. Guidance on the use of lead sheet and how it should be specified and detailed correctly. Identification of problem areas and how to decide on repair versus renewal. Leader: Nigel Johnston of the Lead Sheet Association £90	30 June	Flint buildings, their history, repair and restoration A day school which will explore this plentiful but difficult to use local building material, will aim to encourage sensitive and authentic repairs using local craft skills. Lectures and demonstration. Leaders: Brian Dawson & Duncan Berry £90
28 April-4 May	Timber framing from scratch A superb opportunity to gain hands-on experience of timber framing. Starting with the tree, participants carry out hand conversion by hewing and sawing, then lay out and joint the frame using only traditional tools and methods. Leader: Joe Thompson £425	7 July	Traditional lime plasters & renders A practically based day school covering the fundamentals of lime plastering from simple renders to ornamental work. Lectures, case studies, practical demonstration of the process of running a cornice. Leaders: Ian Constantinides & Jeff Orton £90
23-29 June		14-18 July	Traditional roofing methods Five linked days exploring the traditions, methods and materials used in the roofing industries. Each day will include lectures, demonstrations and practical experience with the diverse materials. Day One: Roof geometry. Leader: Joe Thompson Day Two: Thatch. Leaders: John Letts & Chris Tomkins Day Three: Tile. Leaders: Peter Minter & Michael Fildes Day Four: Slate and Stone. Leader: Terry Hughes Day Five: Lead roofing. Leader: Nigel Johnston £90
29 Sept-5 October			
1 May	Traditional timber frame construction A one-day course on traditional systems of timber framing, including demonstrations and practical sessions on timber conversion, principles of layout, scribing method, pegs and assembly. Leader: Richard Harris £80		
14 May	Joinery by hand: sash windows The historical development of sash windows with practical. Demonstrations of traditional joinery processes. Opportunity to examine original examples from the Brooking Collection. Leaders: Ged Gardiner and Charles Brooking £90		

Enquiries about these, and other courses yet to be announced, to Diana Rowsell, Training Co-ordinator, Weald & Downland Open Air Museum, Singleton, Chichester, West Sussex on 01243 811464. Email courses@wealddown.co.uk Also see our website www.wealddown.co.uk. We are very receptive to the needs of the conservation industry and set up bespoke courses for small groups of surveyors, architects and conservation officers on request. Please let me know the needs of your organisation.

➔ Courses

skilled craftsmen wish to extend their skills and knowledge of traditional methods. In 2002 the *Timber framing from scratch* and *Intermediate timber framing* students produced a three-bay cartshed which will eventually house an exhibition in Redvins Yard. All those who worked on the structure will be invited to help when the frame is raised into its final position.

For the building conservation courses in 2003 we welcome back many of our team of 'associate' tutors to lead, teach and demonstrate their expertise. See the course lists for dates, tutors and prices.

We are collaborating with West Dean College to work towards a cohesive syllabus which will serve the professionals and craftspeople of the building conser-

"Brilliant – it has given me confidence to fulfil my ambitions! Everything we did was breaking new ground for me."

Timber framing from scratch

vation industry. As now some courses will be delivered at the Museum and some in the West Dean College workshops, while others will use the facilities at both organisations.

Other courses are focused on teaching the use of traditional methods, tools and materials for 'new build', such as timber framing, gauged brickwork, flint walling and the use of lime mortars. These will continue to be developed and delivered at the Museum.

The new cohort of students for the MSc in the *Conservation of timber buildings* have thoroughly enjoyed their first two units which included visits to Cowdray Estate and West's timber merchants. They will return in March for the framing unit and feedback on their second assignment. Two dissertations

Wattle and daub – Joe Thompson runs a practical day school on this vital element of many of our historic buildings.



Joe Thompson leads students on the Museum's 'flagship' course, Timber framing from scratch, now held in the Downland Gridshell.

from previous cohorts have been submitted so we hope that the first students will be conferred with their degrees in the spring.

Evening courses for builders and farmers will run on Wednesday evenings starting in early May. There will be repeats of some of those run last year and new ones based on ideas which sprang from participants on those courses.

The Museum book shop serves the needs of students with what was recently described by a visiting lecturer as "a stunning collection of books for professionals and craftspeople".

Traditional rural trades and crafts

Our enlarged programme includes an exciting, eclectic mix of subjects. Our new A3 format leaflet enables potential students to see at a glance the whole

"Great to be taught by people whose knowledge, interest and enthusiasm is overwhelmingly evident." *Traditional timber frame construction*



John McDermott with students on the heavy horses care and management course.

range of opportunities. Courses are often bought as birthday and Christmas presents. Most are essentially practical workshops while others are more esoteric. Additions this year are *Superstition, myth and magic* and *The painted house*, both delivered by the enthusiastic Timothy Easton. There will also be a *Bronze age pottery workshop* to join the series of metalwork courses. The *Quilting day school* took place with a full group of students working in the inspirational setting of the Gridshell.

Heavy Horse courses

We are delighted to have a new programme of *Heavy horse experience* days under the leadership of two horsemen who have been regular contributors to our heavy horse events for many years, John McDermott and Robert Sampson. They will provide excellent tuition in care and management of heavy horses, ploughing, agricultural tasks and driving.

Winkhurst Tudor Kitchen

A brand new series of day schools will take place in the newly-completed Winkhurst Tudor Kitchen under the leadership of resident cook and interpreter Dawn Stevens. The bread oven is now complete so we can be sure of the

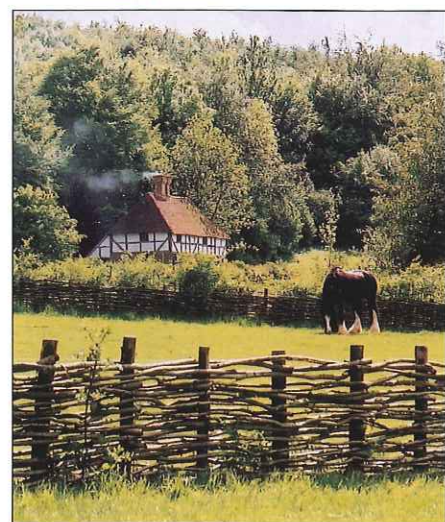
EVENTS DIARY 2003

Key:
Courses – blue
Special events – brown



MARCH

- 1 Introduction to driving heavy horses: Robert Sampson
- 6 Willow workshop, weave and wale a basket: Deborah Albon
- 9 Introduction to driving heavy horses: John McDermott
- 10-12 Introduction to gauged brickwork: Gerard Lynch



- 12-13 Flint walling: Duncan Berry
- 13 Recording vernacular buildings for conservation: Richard Harris
- 17 Wattle and daub, a practical day school: Joe Thompson
- 18 Hewing & sawing workshop: Joe Thompson
- 19 Medieval roof carpentry: Joe Thompson
- 22 Heavy horses – Chain harrowing with heavy horses: Robert Sampson
- 22-23 300 years of vernacular wood finishes: Guy Bagshaw
- 25 English brickwork: Gerard Lynch (revised date)



- 30 **MOTHERING SUNDAY** Free entry and a bunch of daffodils for mothers and grandmothers!

APRIL

- 5-6 Make a bentwood chair: Nick Parker
- 6 Heavy horses – Plaiting & show preparation: Robert Sampson
- 7-9 Repair of traditionally constructed brickwork: Gerard Lynch
- 10 & Design and specification of leadwork: Nigel Johnston – two one-day courses
- 11 Friends' Annual General Meeting at Downland Gridshell
- 12-13 Willow for the garden: Deborah Albon
- 20-21 **CELEBRATE THE TASTE** The Museum's popular food fair – an opportunity to buy quality food and drink from the producers of South East England
- 25 A dowsing experience: David Russell
- 26 Willow workshop, weave and wale a basket: Deborah Albon
- 28- Timber framing from scratch: Joe Thompson
- 4 May

MAY

- 1 Traditional timber frame construction: Richard Harris
- 2 Driving heavy horses – for those with experience: John McDermott
- 3 Pole lathe turning, turn a simple object the traditional way: Chris Smith
- 3 Corn dolly workshop: Verna Bailey
- 6-8 Leaded-light stained glass workshop: Tricia Christian
- 8 The seasonal larder: herbs: Dawn Stevens
- 10 Bronze axe workshop: Neil Burridge
- 10- Garden gate from scratch: Guy Bagshaw
- 11 Bronze age spiral twisted bracelet workshop: Neil Burridge
- 14 Home owners day with Jackson Stops & Staff
- 14 Joinery by hand – sash windows: Ged Gardiner & Charles Brooking
- 17 Dawn walk with breakfast: Bob Holman

- 18 **SUSTAINABLE BUILDING EVENT** Discover sustainable and ecologically friendly building materials for your own project

- 20-23 Traditional painting and decorating techniques: Joy & Wilm Huning
- 21 The 16th century dairy: Dawn Stevens
- 26-30 **HALF-TERM EVENTS** Lots of countryside skills and crafts to get to grips with

JUNE

- 1 **HEAVY HORSE SPECTACULAR** A full day of continuous displays showing the grace, skill and power of these equine giants
- 3 Timber identification of species: David Woodbridge
- 4 Strength grading of timber: David Woodbridge
- 4 Portage to peacock – Tudor cooking across the social divide: Dawn Stevens
- 4 Friends' visit to Winchester
- 5 Repair of timber-frame buildings: Richard Harris & Roger Champion
- 6 Goodwood Race Evening featuring Weald & Downland Museum Maiden Stakes. Tickets available from 01243 811363
- 7 Bronze rapier workshop: Neil Burridge
- 7 Gridshell Charity Ball fund-raising event
- 8 Bronze age pewter bangle workshop: Neil Burridge
- 12-15 MSc Unit 4
- 13 Bees for beginners: Heather Champion
- 19-20 A hey-day of herbs: 15th century: Christina Stapley
- 23-29 Timber framing from scratch: Joe Thompson
- 23-25 Advanced gauged brickwork: Gerard Lynch
- 26 Lime mortars for brickwork: Gerard Lynch & Douglas Johnson



- 27 A Nightjar walk: Bob Holman
- 28-29 **THE WOOD SHOW** The wonder, versatility and beauty of wood brought to life by skilled craftsmen making everything from besom brooms to furniture to carved bowls, plus hands-on activities
- 30 Flint buildings, their history, repair and restoration: Brian Dawson & Duncan Berry

JULY

- 4 A Nightjar walk: Bob Holman
- 6 **EARLY MUSIC AFTERNOON** Groups of musicians perform medieval, Tudor and Stuart pieces in and around our historic buildings
- 7-11 Beginners watercolour workshop: Gordon Rushmer
- 7 Traditional lime plasters and renders: Ian Constantinides & Jeff Orton
- 8 Evening open air theatre. Illyria presents "The Merchant of Venice" 7.30pm. Tickets from Jean Piggott on 01730 813126
- 10 Friends' visit to Denbies Wine Estate and Polesden Lacey



- 10-11 A hey-day of herbs: 16th century: Christina Stapley
- 12 Bronze age pottery workshop: Neil Burridge
- 13 Bronze age silver neck torque: Neil Burridge
- 14-18 Traditional roofing methods: A team of tutors
- 15 Evening open air theatre. Illyria presents "Ali Baba and the 40 Thieves" 7pm. Tickets available from Jean Piggott on 01730 813126
- 16 The seasonal larder: peas: Dawn Stevens
- 20 **RARE AND TRADITIONAL BREEDS SHOW** Rare and traditional farm animals converge on the Museum for a relaxed and friendly gathering, one of the largest shows in the South of England
- 30- "A Superior Residence" from the Chichester Players. 7.30pm. Open air theatre. Tickets from 01243 775888
- 30- **CHILDREN'S ACTIVITY**
- 27 Aug **WEDNESDAYS** A series of special days throughout the school holidays, where accompanied children try out different countryside skills and crafts

AUGUST

- 9 Corn dolly workshop: Verna Bailey
- 9 Bronze axe workshop: Neil Burridge
- 10 Jet necklace workshop: Neil Burridge

Weald & Downland Open Air Museum Spring 2003

- 11-15 Drawing for watercolourists workshop: Gordon Rushmer
- 16 St Roche's Day Service on The Trundle Hill. 6pm. An open air service on the site of the chapel of St Roche, patron saint of healing. Meet at The Trundle
- 18-24 Gordon Rushmer exhibition in Crawley Hall
- 21-25 **RURAL HISTORY RE-ENACTMENT** Meet the people who may have lived in two of the Museum's historic farmhouses and discover the joys and stresses of their lives

SEPTEMBER

- 6-7 Plumbers' roofing festival
- 8-12 Improvers watercolour workshop: Gordon Rushmer
- 10 Preserving food in the 16th Century: Dawn Stevens
- 10 Friends' visit to Priest's House, West Hoathly and Standen, East Grinstead
- 12-13 A hey-day of herbs: 16th century: Christina Stapley
- 13 Bronze rapier workshop: Neil Burridge
- 13 Pole lathe turning, turn a simple object the traditional way: Chris Smith
- 14 Celtic silver bangle: Neil Burridge
- 18 The seasonal larder: blackberries: Dawn Stevens
- 18-21 MSc Unit 5
- 29- Timber framing from Scratch: Joe Thompson
- 5 Oct

OCTOBER

- 1 The Tudor bakehouse – using a 16th century bread oven: Dawn Stevens
- 4-5 **AUTUMN COUNTRYSIDE CELEBRATION** Absorb the atmosphere, sounds and smells of our rural heritage with vintage tractors, plough horses and a steam threshing machine for the completion of a traditional harvest
- 10 A Fungi walk: Nic Westacott
- 17 Friends' visit to Greenwich
- 20-23 Leaded light stained glass: Tricia Christian
- 22-23 Beyond the green baize door: Peter Brears
- 25 Superstition, myth and magic: 15th-19th centuries: Timothy Easton
- 27-31 **HALF-TERM EVENTS** Lots of countryside skills and crafts to get to grips with

NOVEMBER

- 4 The seasonal larder: pig to pork: Dawn Stevens
- 13-16 MSc Unit 6
- 20 Friends' Literary London tour and visit to British Library

DECEMBER

- 3 Christmas rag-rugging: Linda Burden



- 3 Christmas herbal gifts & decorations: Christina Stapley
- 5 The painted house: 15th-19th centuries: Timothy Easton
- 7 **TREE DRESSING** 12 noon-4pm. A very unusual celebration of the life-giving properties of trees. Bring a jam-jar! Procession at 4pm



- 13 Christmas herbal gifts & decorations: Christina Stapley
- 26- **TASTES OF A TUDOR CHRISTMAS**
- 1 Jan Discover how our Tudor ancestors celebrated Christmas with festive food, decoration and traditions
- 2004
- dtba Tudor meal in the hall by Winkhurst kitchen



WEALD & DOWNLAND OPEN AIR MUSEUM

COURSES IN RURAL TRADES AND CRAFTS MARCH-DECEMBER

Heavy horse experience days A series of days designed to give people the opportunity to work with the Museum's team of heavy horses. All the days start at 10.00am at the Museum stables and finish around 4.00pm. A ploughman's lunch is included. If you book and pay for more than four courses at one time you may deduct £15 from the total.	
1 March	Introduction to driving heavy horses A practical outdoor day learning to drive the Museum's draught horses in the field. £75
9 March	Chain harrowing with heavy horses A chance to improve your driving skills in the field including setting out and turning a pair of horses. £75
22 March	Shaft & pole work An introduction to the specialist tasks involved in harnessing heavy horses to shafts and poles. £75
29 March	Plaiting & show preparation Experience preparing heavy horses for shows and parades: grooming, plaiting and decorating manes and tails. £75
6 April	Driving heavy horses – for those with experience Develop your driving skills with further experience of chain, shaft and pole work. Participants must have attended at least two of the earlier days in the series. £75
2 May	Traditional rural skills Make a bentwood chair Learn how to make a comfortable natural bentwood chair to take home, selecting your own timber and using a minimum of tools to facilitate the steaming process. Ploughman's lunch included. 9.30am-4.30pm £150
5-6 April	Small animals for smallholders A day school to explore the feasibility and management of a smallholding with sheep, pigs and poultry. Feeding, housing, breeding and regulations. Coffee, lunch and tea included. 9.30am-5pm. £50
26 March	Willow workshop, weave and wale a basket Using English brown willow and traditional techniques learn to 'weave and wale' a basket to take home. Coffees and teas included. 9am-5pm. £50
7 March	Willow for the garden Make interesting contemporary plant supports to enhance your garden using English willow and traditional methods. A two-day course. Coffees and teas included. 9am-5pm. £100
26 April	A dowsing experience A day exploring the background and practising the ancient craft of dowsing with a short demonstration from Southern Water on hi-tech detection methods. A light lunch included. 10.30am-3.30pm £25
12 & 13 April	Pole lathe turning, turn a simple object the traditional way. An introduction to wood turning on the traditional pole lathe. Participants will have their own simple turned objects to take home. Coffees and teas included. 9.30am-4.30pm. £50
25 April	Corn dolly workshop Learn the history and development of this ancient craft, as well as the practical skills involved in weaving corn dolly. Coffees and teas included. 10am-5pm. £40
3 May	Garden gate from scratch A two day workshop to make an oak five-bar garden gate. Initial tool sharpening ready to cut a mortice and tenon joint by hand, sawing and planning. Some mechanical aids used. Coffees & teas included. 9.30am-4.30pm £240
13 June	Bees for beginners An introduction to bee-keeping past and present. See inside a skep and a modern hive, learn about their function and take part in driving bees to a new hive. Bring a packed lunch. 10.30am-4pm £30
17 May	Walks Dawn walk with breakfast Guided walk through local woods to hear the dawn chorus. Start at 4am and finish with full breakfast at the Museum. £12
27 June & 4 July 2003	A Nightjar walk Guided walk through local wood to find nightjars, glow worms, deer and other nocturnal creatures. Start at 9pm and finish with hot drinks at the Museum. £8
10 Oct	A Fungi walk Explore the variety of fungi on the Museum site and in the woods, and be guided as to their delicacies and dangers. Start at 2pm. £10
28 March	Arts & crafts Rag-rugging – a traditional textile form Rag-rug making is a uniquely accessible folk craft. This workshop gives a lively modern feel to this Victorian textile craft. Coffees and teas included. 9.30am-4pm £40
3 Dec	Christmas rag-rugging Make seasonal decorations and gifts in a Christmassy atmosphere. £40
22-23 April	300 years of vernacular wood finishes A two-day hands-on workshop exploring the possibilities of 17th, 18th and 19th century wood finishes made from animal, vegetable and mineral sources. Coffee & tea included 9.30am-4.30pm £95
6-8 May	Leaded-light stained glass workshop Learn the traditional techniques of leaded-light windows and in just three days make something that will last forever. Coffees and teas included 9.30am-4.30pm £150
10 May	Bronze axe workshop Explore the processes and problems of the ancient metalworkers' craft. Take home your own bronze axe head. Coffees and teas included 9.30am-4pm £60
9 Aug	Bronze age spiral twisted bracelet workshop Bronze age metal workers in Britain reached artistic heights in forging and twisting bronze to make torques, pins and bracelets. The same techniques will be used with pure silver to create a classic bracelet. Coffees and teas included. 9.30am-4.30pm £45
Sunday 11 May 2003	Bronze rapier workshop As casting methods improved, blades increased in length. A classic rapier 14 inches long will be cast using a stone mould and authentic techniques. Coffees and teas included. 9.30am-5pm £80
7 June	Bronze age pewter bangle workshop Ribbed bracelets were very fashionable in the Bronze age. Cast your own ribbed bracelet in lead-free pewter in a stone mould and then clean and polish it. Coffees and teas included. 9.30am-5pm £40
8 June	Jet necklace workshop Jet with its deep black lustre is hard enough to work with simple tools. Cut, shape and polish beads using ancient methods to make a necklace. Coffees and teas included. 9.30am-5pm £40
10 Aug	Bronze age silver neck torque workshop Make your own stylish and elegant neck torque based on a Bronze age design using silver rod. Coffees and teas included. 9.30am-5pm £55
13 July	Celtic silver bangle Bronze age gold work in Britain was influenced by designs from Europe. In this workshop pure silver will be cast, hammer welded and punch decorated to create unique designs. Coffees and teas included. 9.30am-5pm £55
14 Sept	Bronze age pottery workshop Exquisite pottery comes from the early Bronze Age burials sites. In this workshop participants will make their own pot and learn how to build a simple kiln for firing afterwards. Coffees and teas included. 9.30am-5pm £35
12 July	Beginners watercolour workshop Five consecutive days of basic watercolour tuition, working out of doors in the Museum environment. Coffee, lunch and tea included. 9.30am-5pm £220
7-11 July	Drawing for watercolourists workshop Five consecutive days drawing a wide variety of aspects of the Museum environment in a variety of media and techniques. Coffee, lunch and tea included. 9.30am-5pm £220
11-15 Aug	Improvers watercolour workshop Five consecutive days of advanced watercolour tuition, working out of doors in the Museum environment. Coffee, lunch and tea included. 9.30am-5pm £220
8-12 Sept	Historic buildings and gardens The Tudor kitchen An exciting new series of day schools which explore the processes of Tudor food. All set in the new fully equipped and interpreted Winkhurst kitchen, they will be hands on days which follow the seasons and the diets of Tudor times, learning about the dishes enjoyed by courtiers and endured by peasants.
21 May	The 16th century dairy Milk, butter and cheese played essential roles in the Tudor diet and daily life. During this practical day participants will use a hand churn to make butter, which will be salted and potted for winter and learn the processes of making soft and hard cheeses. An overview of all aspects of 16th century dairy production and use. Refreshments included. 9.30am-4.30pm £50
4 June	Potage to peacock – Tudor cooking across the social divide This hands-on day offers the chance to prepare, try out and taste dishes from both ends of the social scale, from the plain and simple to the sumptuous and spicy. Genuine recipes and authentic replica equipment to produce two very different meals with a glimpse of the political and economic trends at the time. Refreshments included. 9.30am-4.30pm £50
10 Sept	Preserving food in the 16th Century This workshop takes the practical approach to learning the key methods of preserving food-stuffs in Tudor England. This was essential to keep the population alive and well till the next harvest. Herbs, apples, preserves, pickles. Refreshments included. 9.30am-4.30pm £50
1 Oct	The Tudor bakehouse – using a 16th century bread oven Museum milled flour will be used to make common brown loaves of the working folk in the kitchen's historic bread oven. The day will include the role of bread in Tudor life, the law of the time and the special loaves baked for festivals. Refreshment included. 9.30am-4.30pm £50
8 May	The Seasonal Larder Four separate days from May to November aiming to show how the most can be made out of in-season foods and how seasonal food gluts shaped the celebration of our traditional festivals. Genuine Tudor dishes set out for a feast. Refreshments included. 9.30am-4.30pm. Each £50
16 July	Herbs: 8 May
18 Sept	Peas: 16 July
4 Nov	Blackberries: 18 Sept
14 May	Pig to pork: 4 Nov
14 May	Home Owners day A day filled with expert guidance for owners of old houses and cottages put on with the support of Jackson-Stops & Staff. Will include advice on period gardens and opportunity to see Museum buildings. Coffee, lunch and tea included. 9.45am-4pm £40
Tues 20-Fri 23 May	Traditional painting and decorating techniques A four-day practical hands-on course looking at period properties (Baroque to Georgian to Victorian) and replicating effects using traditional techniques and materials. Coffee, lunch and tea included. 9am-4.30pm £240
19-20 June	A Hey-day of herbs Three sets of courses aimed at developing a deeper understanding of herb use in history by concentrating on each of three centuries over two days. Offers detailed knowledge of sources of rare herbs and spices, their storage, range of uses and prices. Plenty of time for preparation and cooking of many well researched recipes and exploration of the Museum's period gardens. In each set day one covers cookery and household uses while day two looks at growing herbs and their use in medicine. Coffee, lunch and tea included. 9.30am-5pm. £50 p/d
10-11 July	15th century 19-20 June
12-13 Sept	16th century 10-11 July
	17th century 12-13 Sept
Tba	Tudor meal in the hall by Winkhurst kitchen Enjoy a meal made with authentic period recipes in the atmospheric environment of an historic building. Peter Brears, historic food consultant will be presiding, with suitable musical accompaniment. 6.45pm. £20
22 & 23 Oct	Beyond the green baize door An outstanding opportunity to learn about how households were managed over a period of 400 years with site visits to Cowdray ruins & Petworth House. Coffee, tea & lunch included. 9.30am-5pm. £100
25 Oct	Superstition, myth and magic: 15th-19th centuries The ways in which people sought to protect their homes, trades and families from witchcraft. Particular emphasis given to the 17th century. Coffee, tea and lunch included. 9.30am-4.30pm £45
5 Dec	The painted house: 15th- 19th centuries How and when was colour was applied to historic buildings externally and internally? What are the clues to look for? Main focus on brick and timber framed buildings. Suitable for specialists and home owners. Coffee, lunch & tea included. 9.30am-4.30pm £45
3 Dec	Christmas herbal gifts & decorations Make up to five different festive herbal compositions such as wreaths, fragrant baskets and candle decorations. Coffees and teas included. 9.30am-4pm £35
13 Dec	

Enquiries to Diana Rowsell, Training Co-ordinator, Weald & Downland Open Air Museum, Singleton, Chichester, West Sussex on 01243 811464. Email courses@wealddown.co.uk Website www.wealddown.co.uk

→ Courses



Learning to wattle attractive fencing for the garden, taught by Deborah Albon.

sensory delights of the first batch of baking in the series, the *Tudor bakehouse day*. These unusual courses are already proving popular and bookings are flowing in.

Walks

Despite a dry spell, the *fungi walkers* had an interesting afternoon as last year drew to a close, searching the woods under the guidance of Nic Westacott. The first *Winter walk in the woods* with Bob Holman was a great success with participants seeing a variety of wildlife and ending the day with a picnic. We look forward to our series of walks this year.

WEA courses

In partnership with the WEA we are planning a 10-week course on historic rural practices in the region and we are following up ideas and suggestions for other subjects related to our themes. We will also be the inspirational venue for a WEA course in creative writing. Our relationship with the WEA goes back to the Museum's beginnings, as Roy Armstrong, the Museum's founder, was a huge supporter of WEA both as

lecturer and student. Further information from the WEA, tel. 01243 774638 or 01730 812801.

"I learned something new approximately every two minutes – it met my professional needs perfectly."
Timber decay and its treatment



Timber Frame Construction & Conservation

GUY BALLARD

New construction using traditional methods and conservation by museum-trained craftsmen

Cumbers Farm, Rogate, Petersfield, Hampshire GU31 5DB

Telephone: 01730 821840 Mobile: 07932 153297

News in brief

■ Phil Mead of the Worshipful Company of Plumbers does a sterling job organising the leadworkers' rota of demonstrations in Court Barn, including Ray Matthews, head of plumbing at Chichester College, who brings his students to the Museum. As usual the Company held their annual meeting at the Museum, and pledged their continued support through donations and contributions to the visiting demonstrators. The Company's Master's Day will be celebrated here on the day of the Rare Breeds Show. The Lead Sheet Association and the Association of Plumbing Teachers will hold their second Roofing Festival in a marquee adjacent to Court Barn on 6-7 September.

■ Chichester Players are to present *A Superior Residence* by Goldoni at the Museum on 30 July-2 August, starting at 7.30pm. Venice will come to Sussex in this colourful 18th century comedy about moving house, style, love and money. Bring a low back chair and rug (for comfort!). Tickets are £8 from Chichester Tourist Information Centre from mid-June. Fifty per cent of the proceeds will be given to the Museum.

■ The Heavy Horse Stables is looking for a volunteer who would like to help with harness cleaning on weekdays to supplement the excellent work done by Marie Merritt and Brenda Freeling on Sundays. As the horses' work programme has increased over the last 12 months there is less and less time for stable volunteers to tackle harness cleaning properly. It is extremely satisfying cleaning and polishing harness to high standard and then seeing it gleaming against the shining coats of the horses as they go about their tasks. Training will be provided! Contact Diana Zeuner on 01730 812419 or Bob Easson on 01243 811933.

SUSSEX OAK AND IRON

STRUCTURAL
TIMBERWORKS

Joe Thompson DIP SURV

Design and build new oak frames and advice on the repair of existing frames
Tel: 01243 811472

building conservation masterclasses

A COLLABORATION IN SPECIALIST TRAINING BETWEEN
West Dean College, English Heritage and
The Weald & Downland Open Air Museum.

A range of intensive courses combining lectures, demonstrations and practical exercises

MAY 6-9
CLEANING MASONRY BUILDINGS BC3D47
COURSE LEADER: John Ashurst, Director, Ingram Consultancy; formerly Principal Architect with English Heritage, former Professor of Building Conservation at Bournemouth University and joint author of the seminal book series *Practical Building Conservation*.

An intensive and comprehensive course for practitioners and specifiers, covering the complex aesthetic, technical, practical and health and safety issues involved in the cleaning of stone, brick and terracotta buildings. With opportunities to try out a full range of equipment and techniques, this is an important course to accompany the new B S Code of Practice for Cleaning and Surface Repair of Buildings, Parts I and II.

Fully inclusive residential fee £515 Non-residential fee £410

MAY 20-23
SPECIFYING CONSERVATION WORKS BC3D48
COURSE LEADERS: John Ashurst, see above
Ian Constantinides, who trained as a materials scientist with the Atomic Energy Authority, started St Blaise Ltd in 1980 to conserve historic buildings by combining the skills and philosophy of the conservator with those of the traditional trades.

CONTRIBUTOR: Graham Abrey, a building surveyor with many years' experience in masonry cleaning, also qualified in building conservation science. The course will cover specifying conservation works from inception to final account and post-contract debrief. John Ashurst will cover the compilation of specifications accurately tailored to the individual building; pre-contract trials; and assessing the quality of the specified works. Ian Constantinides will cover the role and requirements in specifying of the conservation contractor; and preparation for and compilation of a clear unambiguous tender document that minimises risk. The course offers comprehensive coverage of this critical subject from different professional angles, using discussion topics and consideration of case studies, focussing on all that is required to make it work in practice.

Fully inclusive residential fee £515 Non-residential fee £410

JUNE 3-6
THE ECOLOGICAL MANAGEMENT OF HISTORIC BUILDINGS AND SITES BC3D49
COURSE LEADER: Alan Cathersides Senior Landscape Manager, English Heritage
TUTORS: John Thompson, former Nature Conservation Adviser to English Heritage, with 40 years professional experience; a team of acknowledged experts in their respective fields covering grasslands, lichens, trees and bats.

The ecological importance of many historic sites and buildings has long been recognised, but the last decade has seen a renewed interest in this special subject, and a growing acceptance of the need to integrate the care of plants and animals into the conservation of historic fabric, sites and landscapes. The course will look at the key habitats involved and their management, with particular reference to some recent examples, including the implications of wildlife legislation. Fully inclusive residential fee £515 Non-residential fee £410

JUNE 17-20
CONSERVATION AND REPAIR OF TIMBER BC3D50
COURSE LEADER: Richard Harris, Director at the Weald & Downland Open Air Museum; runs the MSc course in Conservation of Timber Buildings for Bournemouth University; specialist author on the construction and repair of timber framing.
PRINCIPAL TUTOR: Peter McCurdy, trained in architecture, has long specialised in repair projects on timber buildings, his company's most renowned achievement being the reconstruction of Shakespeare's Globe Theatre.

An intensive introduction to historic timber-frame structures. It begins by examining the original methods of framing and construction then concentrates on problems, failures and methods of repair; comprises lectures, case studies, demonstrations and practical exercises.

Fully inclusive residential fee £515 Non-residential fee £410

JUNE 24-27
ADVANCED MASONRY REPAIR TECHNIQUES BC3D51
COURSE LEADER: John Ashurst, see above
PRINCIPAL TUTOR: Colin Burns, a Master Mason, former English Heritage Senior Training Officer at Fort Brockhurst Building Conservation Training Centre, with extensive practical experience of the conservation of historic masonry.

A course designed for craftsmen, contractors and specifiers with experience of basic masonry conservation techniques, wishing to acquire specialist skills to tackle more difficult jobs. It covers aspects of stone conservation and repair specifically relevant to ashlar and architectural detail, including recording and taking off detail, poultice design for cleaning, mortar repairs, small scale stone piecing, fracture pinning and grouting, the replication of tooled surfaces and the use of consolidants and cosmetic treatments. Practical sessions using the ruquette and other stones on the banker give students the opportunity to practise all techniques under close supervision.

Fully inclusive residential fee £515 Non-residential fee £410

NEW COURSE

JULY 15-18
THE CONSERVATION OF FLINT BUILDINGS BC3D52
COURSE LEADER: John Ashurst, see above
PRINCIPAL TUTORS: Colin Burns, Gerald Williams
GUEST LECTURER: Brian Dawson, author of *Flint Buildings of West Sussex*. This detailed study of flint buildings covers the origins and characteristics of flint, regional variations in method and style of building, and the strengths and weaknesses of flint construction in different contexts. This course aims to establish a firm appreciation of the importance and quality of flint as a masonry material and to show how to assess the condition of flint walls, prepare the repair schedule and specification and carry out the remedial treatment to a high standard.

Fully inclusive residential fee £515 Non-residential fee £410

ALL COURSES IDEAL FOR CPD

For further information on all the courses in this programme, please contact Liz Campbell, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ.
+ 44 (0) 1243 818294 or fax + 44 (0) 1243 811343

E-mail: liz.campbell@westdean.org.uk Web: www.westdean.org.uk

THE DEMAUS PARTNERSHIP

J. Demaus RIBA

R. Demaus B. Eng Dip Cons.

BUILDING DIAGNOSTICS

— ULTRASOUND — INFRA RED — MICRO-DRILLING —

Non-destructive Location and Assessment of Decay
Throughout the U.K.

● Conservation Architect ● Repairs to Water Mills

Stagbatch Farm, Leominster, Herefordshire HR6 9DA
Telephone: 01568 615662

Julian R A Livingstone

Chartered Architect

Specialising in the conservation of historic buildings,
providing unique and imaginative designs for
refurbishments, alterations and extensions to cottages
and country houses, barns and listed buildings, garages
and garrets.

Julian R A Livingstone *Chartered Architect*
BAHons DipArch(Leic) GradDiplConservation(AA) RIBA IHBC
Dahlia Cottage Vicarage Lane Upper Swanmore Hampshire SO32 2QT
t — 01489 893399 facsimile — 01489 895021 facsimile and mobile — 07 720 75 87 64
e — julian.livingstone@btopenworld.com

HAMPTONS INTERNATIONAL

Hamptons International is a specialist in the
sale of period and country houses. For a
market appraisal of your house please contact
your local Chichester office

27 East Street, Chichester,
West Sussex PO19 1HS

Telephone: 01243 839399
email: chichester@hamptons-int.com

www.hamptons.co.uk

Sunday 28 February

I was anxious to get started on repairing the steps throughout the wooded part of the site. I feel I have a special interest in the steps as Alan and I made quite a lot of them last summer. I realised I could not repair steps alone for some of the woods are very heavy. I wasn't at all sure I could manage the sledge hammer either. Robin Litton came in the afternoon and he did do a little work on the Winkhurst steps whilst I cut some pegs. This didn't last long and I went back to help Peter, Mary and Susan in the car park, who by this time had four huge bonfires going. There was an air of jollity almost, and a terrific heat, but this may be, with luck, the last big burn in the car park. The bulldozer has moved off and I gather grit will be laid on the surfaces soon.

Sunday 4 April

Don came to West Dean and he and I together got on with repairing more steps in the woodland area. I am not tough enough to move the big logs but I can cut the pegs and move logs on the trolley. I enjoyed this energetic Sunday. We could see what we had done (and feel it in our backs and bones) but after all we were prepared for labouring jobs when we first came to the museum about a year ago now.

Sunday 25 April

We both scrounged a lift to the museum with Don Glue. Spent most of the day levelling and tidying the woodcraft area. Also sowed the grass seed round and about this area. Chris Zeuner brought us back to Bognor Road and I hurried home on my scooter.

Sunday 10 May

Susan and I worked together and alone all day at the woodcraft site. We managed to get two logs into position for use as seats, for the public, when the museum opens, which won't be long now.

Matti Denton's diary

Matti Denton was one of the earliest volunteers at the Museum, starting in 1970, and she kept a diary of her volunteer activities in 1970, 1971 and 1972. Here we reproduce the second batch of extracts which give a flavour of life at the Museum in those early pioneering days.

Sunday 16 May

Once again we worked on the wall around the woodcraft area. We were getting on quite well, although slowly, when after lunch Arthur Wilson came and helped. He dug the chalk, the hardest job, and Susan and I stacked it around. The wall really began to take shape and a much more solid affair than the original effort. Arthur offered me a lift home so scooter left in Susan's garden.

Sunday 23 May

I notice it hasn't taken but two weeks for someone to remove the two seats that Susan and I placed by the Woodcraft. I wonder why they have been removed — perhaps they didn't realise how much toil and sweat went into that job. It was on Roy's instructions that they were placed in that position.

Sunday 13 June

Susan, Sarah and I spent the day at the charcoal burning area. I took a few more photographs. The weather was glorious although after midday the sun doesn't shine directly on the charcoal pad. From early morn until lunch time the sun comes

over the hill and through a gap in the trees and it is beautiful. I am beginning to be more and more absorbed in this charcoal burning process. The visitors ask me many questions and I learn such a lot from them. I have to make many notes as the day goes on or I should forget which questions I could not answer. I have heard from one visitor how on the west coast of America a kiln is built much like ours but they then cover the whole thing with brickwork and do not use damp soil and grass as we do.

Friday 27 August

Had a day off work yesterday to watch the great timbers of Bayleaf being jollied into place. It was a most fascinating afternoon. Rather like doing a man-sized jigsaw puzzle. A crane lifted the heavy beams and Roger, Chris and Olly guided them into place.

Sunday 5 September

Arrived on the site before the other folk. I sat alone on the last remaining timbers of Bayleaf, with a rising sun and heavy dew — it all seemed so unreal. If only these timbers could talk to me. On to do my bit at the Charcoal area, and return to have lunch 'in' Bayleaf. 'In' in inverted commas as the roof isn't all up yet. Back to Charcoal for the afternoon and most enjoyable.

Monday 13 September

Lyn rang at 3pm to say the charcoal kiln was lit at 1pm. Mr & Mrs Langridge there. Spent one hour at the site and watching the charcoal being made. Asked a lot of questions of both Mr & Mrs Langridge and they seemed so happy to help me in my study of this old craft. Chris Zeuner also came to watch the burn as he also is interested in this ancient craft.

Sunday 19 September

On to the Museum to make pegs for Bayleaf tiles. 2,000 have been made but about 16,000 are needed. Quite a nice job but apt to blister one's thumbs.

Photographic archive moves to Gridshell

The Museum possesses an important archive of photographs and other unpublished material relating to its collections and interests. For many years it has been housed in the ground floor of Crawley Hall, together with the book library, but the space has become overcrowded with consequent difficulties in accessing the material.

The core of the collection are the photographs taken by the Museum's founder, Roy Armstrong, in a lifetime of travel and enquiry. There are 72,695 photos in all — mostly black and white transparencies — of which 34,753 are of subjects in the four counties (Sussex,

Kent, Surrey and Hampshire) that form our collecting region, with about 15,000 from the rest of the UK. The remaining 22,728 photos are of subjects, mostly buildings, in Europe outside the UK, with a few more from other parts of the world. A significant proportion of these subjects are of open air museums. They are computer indexed.

The rest of the photographs and manuscript material is also indexed on computer. This material is much more varied, from modern photographs of events at the Museum, through drawings and reports on buildings in which the Museum has had an interest, to important collections of photographs of

specific types of subjects, such as mills or churches. This part of the collection contains about 20,000 items and the move to the Gridshell will make it much more accessible.

Finally, we have the archives left to us by the late Frank Gregory. Frank studied mills throughout his life and the quantity of material in the archive is formidable. We have counted and listed its contents, but it has not yet been indexed. Any volunteers with a knowledge of the subject who are willing to help — and anyone wishing to consult the rest of the archives — should contact the director, or curator, Julian Bell.

FRIENDS' NEWS

Friends day trips 2003

Winchester

Wednesday 4 June

Spend a day in England's ancient capital and the seat of power in former times. First we will have a tour of the city with a Blue Badge guide, and after lunch we will take a tour of Winchester College, believed to be the oldest school in England, having been founded in 1382 by Bishop William of Wykeham. Old boys are known as Wykehamists.

There will be time to explore other parts of the city that interest you most, such as the Cathedral and Close or the Hospital of St Cross, one mile south via Water Meadows or Kingsgate Street. The hospital is still home to 25 brothers and continues to provide refreshment to the traveller, including the Wayfarer's Dole. In and around the High Street you can explore the City Museum including two reconstructed Victorian shops, the market, the 15th century City Cross, Winchester City Mill and numerous antiquarian bookshops and antique shops. In the old Castle area you can find The Great Hall and the Round Table closely associated with the legendary King Arthur; Queen Eleanor's Garden, a faithful representation of a medieval garden at the rear of the Great Hall and Military Museums of the King's Royal Hussars, The Gurkhas, The Royal Green Jackets, the Light Infantry Museum and the Royal Hampshire Regiment. There is an Elizabeth Frink bronze sculpture of a horse and rider in the High Street.

Cost: £10.00 (includes coach, guided tour of city and tour of Winchester College).

Denbies Wine Estate and Polesden Lacey

Thursday 10 July

An audio visual experience and a people-mover train will take us through every stage of a working winery where modern technology meets the ancient art of wine making, and then we will have a chance to taste some samples of the wine. Lunch will be taken here: there are no picnic facilities.

In the afternoon we visit the National Trust house of Polesden Lacey. Set in the North Downs this originally Regency House was extensively remodelled in 1906-9 by the Hon. Mrs Ronald Greville, a well-known Edwardian hostess. Her collection of fine paintings, furniture, porcelain and silver are displayed in the reception rooms and galleries, as they were at the time of her celebrated house parties. There are extensive grounds, a walled rose garden, lawns and landscape walks.

Cost: £20.00 (NT Members £14.00 on production of card. Includes coach, Denbies tour, and entrance to Polesden Lacey).

Priest's House, West Hoathly and Standen, East Grinstead

Wednesday 10 September

The Priest's House nestles in the picturesque Sussex Wealden village of West Hoathly on the western fringe of Ashdown Forest. Originally an early 15th century timber-framed farmhouse with a central open hall, it was probably built for the Priory of St Pancras in Lewes. Standing in the beautiful surrounds of a traditional cottage garden, the house, with its dramatic roof of Horsham stone, is the only example of its kind open to the public in the Weald. Since 1908 the

Priest's House has been open as a museum. Its furnished rooms contain a fascinating array of 17th and 18th century domestic furniture, needlework and household items. In recent years the garden has been substantially remodelled and includes mixed borders of herbaceous perennials, shrubs and a small formal herb garden that contains over 150 culinary, medicinal and household herbs.

While half the party are being shown round the house the rest will have the opportunity of being taken around the historic Wealden village and 11th century church.

Then we move on to Standen (NT) a family house built in the 1890s designed by Philip Webb, friend of William Morris and a showpiece of the Arts & Crafts Movement. It is decorated throughout with Morris carpets, fabrics and wallpapers, complemented by contemporary paintings, tapestries and furniture. There is a licensed restaurant offering a 'historical' menu where we can obtain lunch.

Cost: £16.00 (NT Members £11.00 on production of card. Includes coach, tour of Priest's House & village, entrance to Standen).

Open Air Theatre by Illyria

We are sponsoring two performances by Illyria this year: on 8 July they will present *The Merchant of Venice* by William Shakespeare and on 15 July there will be a performance of *Ali Baba and the 40 Thieves*. Tickets purchased in advance will be £12.00 for adults and £6.00 for children but on the night of the performance after 5.00pm all tickets will cost £14.00. It pays to book in advance! You are welcome to bring a picnic to eat by the lake and low back chairs to sit on. Please wear or bring some warm jumpers, it can be very chilly when the sun sets over the Downs. The café will be open for pre-performance and interval drinks.

Greenwich

Friday 17 October

A day of exploration of all the delights of Greenwich including the Maritime Museum, Royal Observatory, Queen's House, Cutty Sark and the Fan Museum. Details of the sites and a map will be included with your tickets to help you plan your own day.

Cost: £8.00 (includes coach to London. All entrances/exhibitions to be paid for by individuals).

Literary London including a visit to the new British Library

Thursday 20 November

This features an interesting coach tour, a celebration of London seen through the imagination of many authors – from the classics to crime novels, from favourite children's books to popular fiction. There will be time to stop and browse in the famous book district of Charing Cross Road and to have lunch. In the afternoon we visit the public galleries at the new British Library. Hundreds of items from the world's greatest collection of books and manuscripts are now on display, offering the chance to look at some of our best-loved treasures including The Lindisfarne Gospels and The Gutenberg Bible. Before returning home there will be time for a cup of tea in the Library Café.

Cost: £15.00 (includes guided coach tour with City & Village Tours).

FRIENDS' NEWS

Record Friends grants total

The Friends contributed a record amount to the Museum for any single year in 2002: grants totalled £172,205, compared with £84,902 the previous year.

The increase has been possible due to another increase in Friends membership. Last year the total membership stood at just over 4,100, representing some 10,000 individuals.

- Grants fall into three categories –
- supporting the Museum's day-to-day operations which keep the core missions thriving
 - supporting new building exhibits or other capital projects
 - responding to new initiatives which could not otherwise be supported from the Museum's normal sources of income.

A total of £58,000 was contributed to the moving, rebuilding and furnishing of Winkhurst and to enable the start up of the Tudor Kitchen programme. Other grants supported a wide range of projects and activities, from the historic gardens to heavy horses and the new pigsty at Pendean.

Full details are contained in the Friends' annual report.

Annual General Meeting – Saturday 12 April 2003 in Downland Gridshell at 2.30pm

Our speakers this year will be Dawn Stevens and Ian Pearce who will tell us about the exciting Winkhurst Tudor Kitchen project which the Friends have supported financially. Tea will follow and there will be a chance to see the Artefact Store in the basement.

A Booking Form, giving costs of each outing, for the trips and open air theatre, is included with this mailing. Please read instructions carefully. Applications for trips will be opened on 7 April 2003 and in the event of any trip being oversubscribed allocation of tickets will be decided by lot. (Sorry – No refunds unless tickets can be sold to someone else. Gratuity to coach driver is included in price.) Booking forms should be sent to Jean Piggott, 2 Pine Close, West Lavington, Midhurst GU29 0EW please, and NOT to the Museum office. Please remember to enclose a stamped addressed envelope for the return of your tickets. Thank you.

Contribute to the Museum's Endowment Fund: contact the Museum director on 01243 811363.

GRIDSHELL CHARITY BALL 7 JUNE 2003



*The summer ball in the Downland Gridshell
A magical evening*

The summer ball is a major fundraising event for our Museum. It will take place in the Jerwood Space in the newly completed award winning Gridshell and is our way of celebrating a tremendous achievement. We aim to raise much-needed funds to continue and enhance the Museum's valuable research, conservation and education work in support of our heritage.

The evening of June 7th promises to be a memorable one. We would like to invite you to attend the Gridshell Charity Ball and support this worthwhile cause. **Guests are asked to dress with a touch of pink.**

Programme of Events

7.30pm - Champagne & Canapés Reception
with a Steel Band
Dinner including Wine
Dancing to a Top Band and Disco
Auction
Tree of Good Fortune
Entertainment
Black Tie Carriages 1.30am



Ticket Application Form

Gridshell Charity Ball on Saturday 7 June 2003
(Please note that all tickets are sold as tables of 10)

Details of person to whom tickets should be sent:

Name _____

Address _____

Postcode _____ Tel. No _____

Number of tickets [please tick]: 10 [] 20 [] Other () []

Ticket Price: £85.00 per person - Amount enclosed: £

Includes champagne reception,
Dinner with wine and coffee

Tickets are limited and will be allocated on a first-come, first-served basis.

Please note: You will be responsible for your own table seating plan. Please give details of any specific dietary requirements, including vegetarian.

I am unable to attend but would like to make a donation of: £

(We are happy to receive donations using Gift Aid/CAF)

Please tick here if you would like to donate a prize ☐

Please send application form and payment IN FULL by cheque made payable to Weald & Downland Open Air Museum to:

Mary Tomlinson, 11 The Avenue, Chichester,
West Sussex PO19 5PX. Telephone: 01243 527156

Friends of the Museum who would like to join a table with others see 'Friends News' in this magazine.

Food historian **Peter Brears** has made regular visits to the Museum for several years interpreting for us medieval and Tudor manners and food. Most recently he has been working on a new exhibition on this subject for the Winkhurst Tudor Kitchen and here describes some of the fascinating information he plans to include.

Manners makyth man

THE MYTH The popular belief that medieval English table manners were crude and messy started in America in 1933 when Sir Alexander Korda directed Charles Laughton to rip the legs off roast poultry, tear at them with his teeth and throw the remains over his shoulder to the waiting dogs in *The Private Life of Henry VIII*. In fact King Henry was a fastidious eater, as were all his courtiers.

THE TRUTH *Manners makyth man*, the motto of William of Wykeham, confirms one of the great cultural principles of Tudor society. Good manners, and particularly table manners, separated civilised people from animals and savages. For example, civilised people cut meat into portions with knives before eating it, while animals and savages used only their teeth to eat meat and gnaw at bones.

ROYAL, NOBLE & SIMPLE TABLE MANNERS The higher one's rank the more complicated table manners, tableware and food preparation became. At the lower level, women cooked and served the food in wood, pottery and pewter dishes, while the diners knew all the basic rules of using a knife and spoon, and how to eat and drink correctly. In noble households, men cooked the food, which was served with great ceremony on silver dishes by specially trained gentlemen and squires who acted as the lord's carver, butler, and so on. They cut up the solid food he wished to eat and handed him his cup when he wished to drink. At the level of royalty, all the food was served by great lords using silver and gold dishes. Here the ceremonies were extremely elaborate: food tasting guarded against poisoning, and the complex details of etiquette made meals extraordinarily impressive.

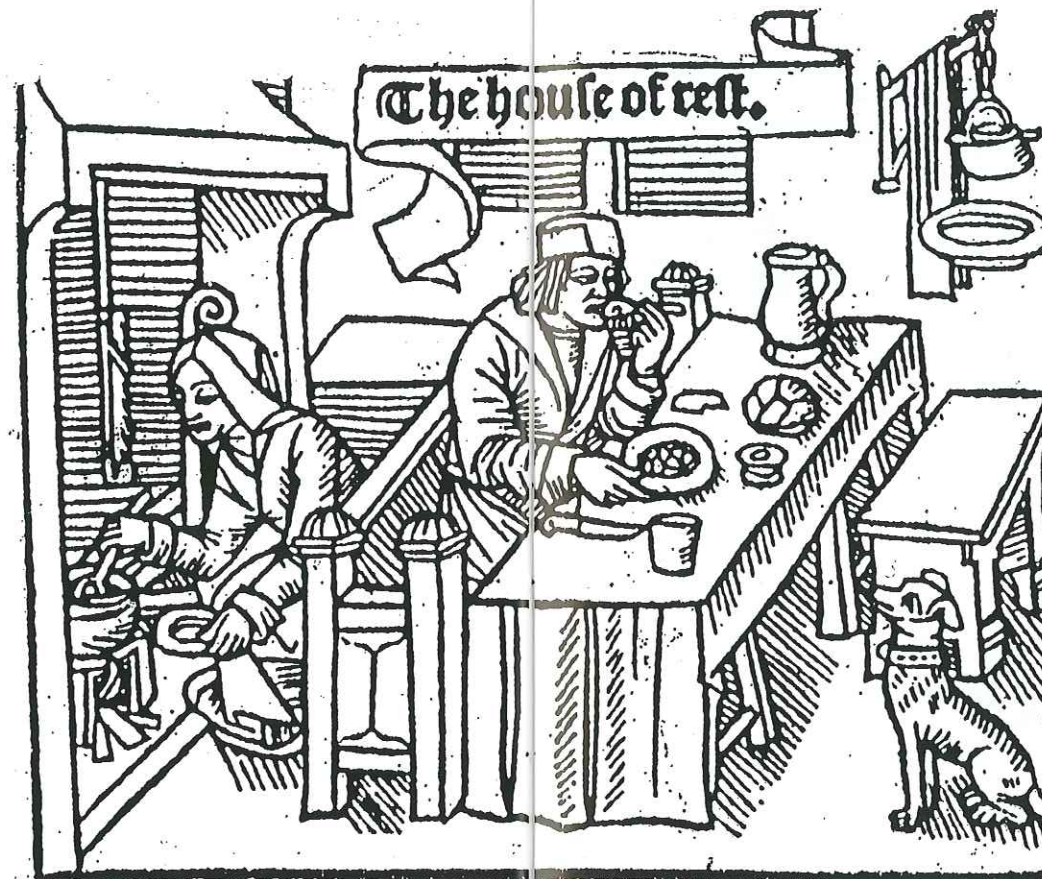
MEAL TIMES Breakfast was a new meal in Tudor England and, if eaten at all, comprised something quick and simple eaten just after rising, such as a buttered slice of wholemeal bread at 6 or 7am. Dinner was the main meal of the day, with a number of hot dishes served around 10am, so that the cook had sufficient time to get her fires lit, prepare her vegetables and boil her joints of meat. Supper, a lighter meal than dinner but probably including hot as well as cold dishes, was served around 4pm. This is very early by today's standards, but allowed cooking, eating and washing up to be completed by daylight even in the middle of winter.

Bayleaf: a place to eat

Bayleaf, a typical 'Wealden' house built in the 15th century, has a large communal dining hall with private rooms for the family at one end and lockable rooms for storing food, drink and tableware at the other. It was the house of a tenant farmer, not a lord, knight, squire or gentleman. This meant that the food, tableware and manners used were of the simplest kind.

THE BUTTERY This room had nothing to do with butter but was for storing beer (in barrels or 'butts'), supplies and equipment. In larger households it was the province of the butler, and here we would expect to find:

- Beer and cider barrels on stillages, with tundish, forcets, spile pins and drip tun
- Wooden jugs for serving drinks
- Costrels for taking drink into the fields
- Chest or perch containing table linen
- Shelves or bench containing tableware
- Jug and bowl for hand washing



- Candles, rushlights, candlesticks, rushlight holders
- Tinderbox
- Cleaning equipment: bucket, cloths, goosewings, besom
- Floor-strewing materials: field rushes, sand

THE PANTRY The pantry, next to the buttery, was mainly used for storing bread (French *pain*) and other prepared cold foods needed for the meals served in the hall, including:

- Bread (coarse and fine) in bin or crock, with knife and board
- Pies and cooked meats (left over from roasts) on wood or pewter dishes
- Cheese and butter
- Sauces (mustard, green, garlic, etc) in stoneware jugs
- Apples and pears in baskets
- Prepared ginger and comfits

THE HALL This is where all the household took their meals. It remained unheated and unlit throughout spring, summer and autumn, its central fireplace only being used for log fires between All Souls Day (31 October) and Easter, to provide heat in the coldest winter months. The furniture here included:

- Tables
- Benches
- Stools
- Food cupboard
- Chests

Laying the tables

DINING IN HALL As in the great halls of castles and manor houses, the leading members of the family and their guests sat at one side of a long table set against the end wall of the hall. Anyone entering the room could see that this was the most important place. Besides enjoying the best of light and heat, it had a colourful textile hanging as its backdrop. All other members of the household, including farm labourers and maids, sat at tables running down either one or both sides of the hall.

TABLE CLOTHS When tables were prepared for use they were first wiped down with a damp cloth to remove every speck of dirt or smudge of grease. The neatly folded table cloths were then brought out of the buttery: one of white linen, perhaps with coloured bands woven in at each end was laid on the top table, while the other tables were laid with plain coarse canvas table cloths.

MESSES In the Tudor period everyone except great lords dined in groups of four, each group being called a 'mess' – hence the Officers' Mess, messmates, etc. A salt-cellar, a saucer full of sauce (such as mustard) and a jug of beer sufficient for four people were taken from the buttery and set out at intervals along the tables.

BREAD The bread brought out of the pantry was probably of two kinds. For the top table it might take the form of 'manchet', large individual rolls of white wheaten bread made light and airy by the use of ale yeast. The other tables would have a large communal 'cheat loaf' made of wholewheat sourdough placed at each mess. Both kinds may have had their crusty sides 'chipped' off in the pantry using a sharp knife. Here too, four-day-old loaves of the coarsest bread were trimmed about three inches square and then cut into slices called 'trenchers' (French *trauncher* – to slice). One of these was placed before each person instead of a plate, to act as their personal cutting board. In the late Tudor period round wooden trenchers were beginning to be used, examples having been discovered on the *Mary Rose*.

PLACE SETTINGS It now only remained to lay before each person at the top table a pewter spoon, a linen napkin and a wooden drinking cup. Similar items but of lower quality were then set out for each person on the side tables. No knives were put out, as everyone – man, woman and child – carried a personal eating-knife in a scabbard hanging from their belt.

And so to dine . . .

HAND WASHING At 10am everyone assembled for their main meal of the day. Since they had already been working for several hours and were now to use their fingers to handle their food, it was important that they washed their hands. The family probably used a metal water jug and basin, and a linen towel, in their private rooms at the end of the hall, while a wooden tub and coarse towel by the entrance door probably sufficed for the farm workers and maids.

SEATING Once everyone had come to their places, grace would be said and they would all sit down and cut their bread into fingers ready for the coming meal.

POTTAGE The first dish to be served was pottage. This was the stock in which joints of meat or bacon had been cooked, enriched and thickened with boiled vegetables and/or oatmeal. One communal dish was placed at the centre of each mess – this being the 'mess of pottage' – from which each person spooned up the hot liquid into their mouths. When they had finished, they cleaned their spoon with a morsel of bread so that it could be returned to the table ready for a further course.

MEATS & FISH Solid foods such as boiled joints of meat or pieces of fish

were served next to each mess. To eat these, each person grasped the portion he wanted with the thumb and two forefingers of his left hand. Then, taking his knife in his right hand with the haft in his palm, he proceeded to cut off the portion and place it on his trencher. Using his knife once more, he then divided it into small mouth-sized portions before putting his knife down and lifting a portion to his lips with the thumb and two forefingers of his right hand. This neat method ensured that no-one ever handled anyone else's food, and only the right 'clean' hand approached his mouth.

SALT Anyone who wanted a little salt with their food would first wipe their knife clean with a piece of bread, then use its tip to carry a portion from the salt cellar onto one corner of their trencher. Here they could dip their food into the salt just before eating it.

SAUCES Tudor sauces had strong flavours and smooth, moderately thick consistency, like modern mustards or ketchups. Since a saucer of the appropriate sauce was placed near the centre of each mess, it was quite easy for each person to dip their morsels of solid food into it just as they wished.

DRINKING Most ordinary households in the southern counties of Tudor England still drank their ale and cider out of cups of lathe-turned ash wood. In shape they resembled bowls about eight or nine inches in diameter, quite unlike the pottery cups of more recent times. In use, each person helped themselves from the communal jug provided for each mess and then lifted their cup to their lips supporting it with both hands. This wise precaution prevented spillages if someone's elbow was knocked as they were drinking!

CHEESE It is quite probable that everyone had a piece of cheese at the end of their meal. Not only was this a staple food for ordinary people, but medical opinion believed that it kept the stomach open and so aided digestion.

TO FINISH . . . At the end of the meal all the scraps of food left in the dishes, along with the bread trenchers now flavoured with meat juices, salt etc, were collected in a basket or dish called a 'voider'. Having been carried to the door, its contents would be distributed to any poor people waiting outside. Since there were neither pensions nor allowances for those who were too old, injured or sick to work, this was a very important act of charity. Now all the tableware would be cleared away and everyone would stand for grace before going back to their various tasks.

BABYLON TILE WORKS

Manufacturers of handmade
Kent Peg Tiles and Fittings

Babylon Lane, Hawkenbury, Nr Staplehurst, Kent. TN12 0EG
Tel: 01622 843018

DOUGLAS BRIGGS PARTNERSHIP CHICHESTER 01243 576611

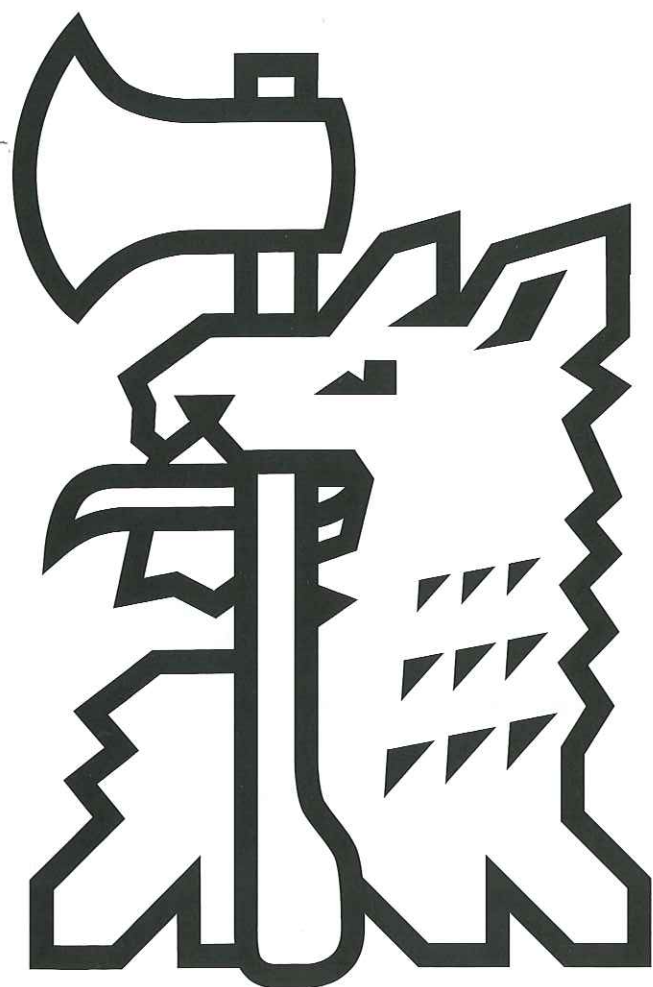
CONSERVATION ARCHITECTS
TOWN PLANNERS
HISTORIC BUILDING CONSULTANTS





Jackson-Stops
& Staff

Consistency in a changing age



Country Property • Surveyors • Valuers • Property Consultants

• **MIDHURST 01730 812357** • email: midhurst@jackson-stops.co.uk

Market Square • Midhurst • West Sussex GU29 9NJ

www.jackson-stops.co.uk



Other offices in West Sussex, London and throughout the UK

Getting to grips . . .

Well, finally I have started to get to grips with our hands-on exhibition!

I am looking at our provision of opportunities for studying building materials and structures across the age range from Key Stage 1-3/4. The introduction of the KS1 activities is planned to go ahead at Easter and the revamp of the *Getting to Grips* exhibition on building materials and technology for KS2 is now underway. The development of targeted activities for KS3 & 4 will be a later phase, but part of the overall project to improve our interpretation of the science and technology connected to the buildings we have at the Museum.

There has been an initial phase of consultation with the stewards who run the sessions in Witley Joiners Shop, through meetings and written reports which have enabled me to look at the activities from the point of view of children's interest and understanding and from the more practical aspect of how the children physically move around the space and how long they spend doing each section.

It was clear to me that the activities held their attention for widely differing periods of time which made it difficult to rotate groups effectively. Most of the activities are very good, but could be more focused, especially in terms of addressing the learning outcomes and the different levels of ability of the children.

In consultation with Tim Davey who is an associate adviser for design and technology with West Sussex County Council's education department's advisory and inspection service and Rosemary Gledhill, a local teacher currently preparing KS2 technology material for the Quality and Curriculum Authority (QCA), Museum director Richard Harris and Visitor Services Manager Bob Easson we have come up with some changes. These include rewriting the explanatory texts, new graphics, extending the scope of some of the activities to provide more context and comparison with the buildings on site, an accompanying activity booklet to be used by children which allows them to record information and then to follow it up at school, and a new teachers information sheet.

These ideas have been tested with a group of stewards with a teaching and scientific background or inclination, who are also helping with ways to explain some of the more tricky concepts that we have to get across. Because of the scope of the improvements, elements of them may have to be phased in. The major works should be completed by mid-March and some of the text panels may go in as temporary ones until we are sure that they work well with the children. At the end of the process, having had as wide a consultation as possible within the project time available, I will organise with Bob Easson sessions for all the stewards to introduce them to the new versions of the activities.

Diane Walker, Education Officer, reports on the successful Museum/Barclays initiative for children with special educational needs

'Something special'

Sometimes ideas, people and funding come together in the most inspirational way and last year the education department at the Museum went one step further in its provision for children. We have a long history of offering practical, hands-on opportunities, across the age and ability range, but the recognition that we can offer 'something special' to children with special educational needs (SEN) has enabled us to form a partnership with Barclays Bank.



Paul Pinnington and Jon Roberts demonstrate hurdle making to children on one of the Barclays Special Educational Needs days.

The Barclays Special Educational Needs Project enabled us to offer special event days including Preparations for a Tudor Christmas, Victorian Rural Life, Shakespeare for SATS, Practical Technology and Chaucer's Canterbury Tales. Barclays' commitment included not just funding but providing volunteers from among its staff to help deliver the project.

We distributed a colour brochure to inform schools of the events days and the work we do with youngsters with SEN throughout the rest of the year. The work concentrates on our fundamental maxim, that we are a museum that engages the senses. Whilst all children gain something special from a visit, children with special needs could gain something extra special through the way we interpreted rural life and occupations over the last 700 years.

We received £17,800 to fund the event days for children across South East England. The original five days were for a maximum of 60 children per day in small groups taking part in a series of activities designed to include all the children in the learning process. We used historic clothing to reinforce the sense of different times and periods. Some days were so heavily over-subscribed that we ran additional days and also created other opportunities for

small groups to visit on their own for specially tailored activities.

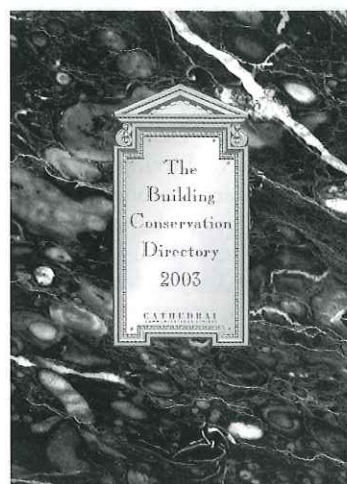
The money enabled us to bring in external living history specialists, a storyteller, a professional theatre group and tutors and drama students from a local college to run workshops. These experts not only worked with the children but also imparted additional knowledge to our own education team. The internal costs of staffing the event days and the practical materials needed for workshops were also covered. The cost to the schools was heavily subsidised and a travel bursary scheme was included.

However, this was not just a funding exercise on the part of Barclays. The partnership has been strengthened, not only by the commitment of the community affairs team but also by staff in local branches. Employees have given up their time to work with the children and have contributed sensitively to make the children feel especially valued and important. They acted as leaders of groups of children circulating through the activities and have also been enthusiastic participants themselves, learning many new skills. When did you last see your bank manager learning how to wattle a panel?

The project has been so successful that Barclays have agreed to fund it again this year. We will be making some changes and improvements. All the special event days will be from April to September to avoid the colder winter months and we are targeting the days more specifically so that some days are designed for children with moderate learning difficulties, some for those with special learning difficulties and others for children with low literacy levels in mainstream schools who were identified last year as being often overlooked in terms of special provision.

So, what have we as a museum learnt from the project? It has certainly given a higher profile to the importance of inclusion and access within our own museum community. It has also highlighted the need for forms of interpretation which don't rely solely on the comprehension of the written word. It has made us look at what we do through the eyes of others, and, whilst museum educators instinctively know and understand these things in our constant search for better ways to communicate, it is good to share this knowledge and growth with those who are especially deserving of the opportunity to interact with their own cultural and historic heritage.

NEED HELP WITH YOUR
HISTORIC BUILDING?



ORDER THE ESSENTIAL UK GUIDE TO SPECIALIST PRODUCTS,
CONSULTANTS, CRAFTSMEN, COURSES AND MORE...

The Building Conservation Directory

£19.95 INC. DELIVERY FROM

Cathedral Communications Limited,
High Street, Tisbury, Wiltshire SP3 6HA

Telephone 01747 871717 Facsimile 01747 871718

www.buildingconservation.com

AMBER

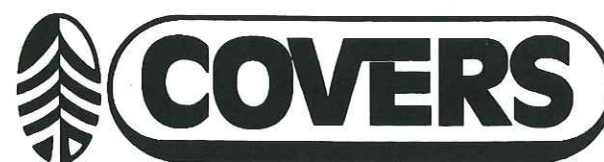
SCAFFOLDING LIMITED

Service Without Compromise

We are pleased to
have been associated with the
Weald & Downland
Open Air Museum



3 PRIME BUILDINGS
DAUX ROAD BILLINGSHURST
WEST SUSSEX RH14 9SJ
Tel: 01403 785511 Fax: 01403 785522



A complete service to the construction
industry throughout the South

Quarry Lane
Chichester
01243 785141

Station Yard
Bognor Regis
01243 863100

Depots also at
Aldershot, Brighton, Burgess Hill,
Gosport, Guernsey, Havant, Lewes
and Portsmouth

Timber Importers & Builders Merchants

enthusiastic supporters of the
WEALD & DOWNLAND
OPEN AIR MUSEUM



View of Covers specialised mouldings mill at Quarry Lane, Chichester

We specialise in the supply of mouldings in both hard
and softwoods as well as a full range of timber, sheet
materials, doors & windows, building materials,
hardware, kitchens and bathrooms.

Prompt delivery - open six days a week



WOODWORM?

Thermo Lignum®

Ecological Insect Pest Eradication

Don't waste your time with ineffective, noxious chemicals.

We guarantee a 100% chemical free kill of all insect pests,
including woodworm, moth and carpet beetle.

For free advice on insect pest eradication call:

Tel: 020 8964 3964 Fax: 020 8964 2969

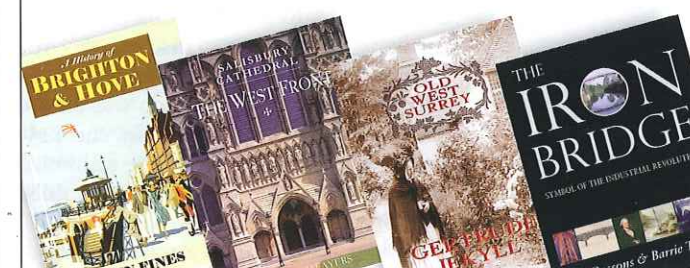
E-mail: thermolignum@btinternet.com

PHILLIMORE is the leading publisher of
British local history, with over 600 titles in print.

BUY BOOKS ONLINE - visit www.phillimore.co.uk

for details of all our titles and special offers.

Or telephone for a free catalogue: 01243 787636



Hand made
the way they used to be



Keymer hand made clay tiles
as used for the fine reconstruction of Longport
House - on much of the characterful roof



KEYMER
hand made clay tiles

Nye Road, Burgess Hill, West Sussex RH15 0LZ

Tel: 01444 232931 Fax: 01444 871852

Email: info@keymer.co.uk

Web: <http://www.keymer.co.uk/>

GLORIOUS GOODWOOD

FRIDAY 6TH JUNE 2003

WEALD & DOWNLAND MUSEUM MAIDEN STAKES

A special evening by courtesy of
The Duke of Richmond

Come and join other Museum supporters in
the Charlton Stand of the Richmond
Enclosure for a most enjoyable evening in
spectacular countryside

Tickets £17.00 each

Car Park Labels £3.00

(free parking available)

FIRST RACE 6.20pm

WEALD & DOWNLAND OPEN AIR MUSEUM

GOODWOOD RACE EVENING

Friday 6th June 2003

Please send me tickets at £17.00 each

and car park label(s) at £3.00 each

Name

Address

Tel

I enclose a cheque for £..... made payable to
Weald and Downland Operations Ltd
(Please return this form to the Museum Office)

Weald & Downland Open Air Museum, Singleton,
Chichester, West Sussex PO18 0EU

Tel: 01243 811363 Fax: 01243 811475

Last application date for tickets 31st May 2003



Diana Zeuner talks to Roger Champion, recently retired after 33 years as the Museum's carpenter.

Daft idea

Museum founder Roy Armstrong must have been pleased, if not relieved, to hear from the trained instrument and tool maker with aspirations to carpentry who had just learned about the plans for a museum of buildings. Despite his scepticism – “a bloody daft idea, I thought” – he penned a letter: was there anything he could do to help? Roy replied that Roger Champion sounded just the type of person the Museum needed. And so it proved.

From the first days – in the cold lee of the hill where Roger was set to make pegs for Winkhurst – to 2002: his contribution to the development of this small regional project to one of the big ideas in the museum world over the last quarter century has been fundamental. Roger learned as he went, repairing the majority of the timber-framed building exhibits re-erected on the 50-acre site, as well as undertaking numerous other carpentry tasks and producing superb replica medieval and Tudor furniture.

He was to become a consummate carpenter whose work has left its own distinctive mark of quality on the buildings at the Museum. He brought a dedication, an idiosyncratic sense of humour, an appreciation of economy in the use of resources and most of all an intuitive understanding of historic

buildings and their builders which reached down to him through the centuries.

In the early days (the 1960s) it must be remembered, the Museum was a pioneer. There were plenty of open air museums in Europe but few in this country. The study of vernacular architecture was in its infancy. Historic buildings were being razed to the ground. In the south east Roy Armstrong saw the destruction and launched the idea of a charitable trust museum to save the best examples and educate the public about this fast disappearing part of their heritage.

There was no money, no paid staff and for a long time, no site. By the time Roger arrived Austrian carpenter Grunolt Greiner was preparing Winkhurst, the first of the saved buildings to be re-erected, on the beautiful downland site given to the Museum on a peppercorn rent by the Edward James Foundation at West Dean.

Roger's first job was to make pegs for the joints. He had never tackled carpentry on this scale before and learned Greiner's techniques as he went. Decayed portions were sawn off and a new green piece attached using wooden pegs. Greiner held strong opinions – his philosophy was that there should be no attempt to blend the new piece with the old, no attempt at ‘distressing’ – it was

Detail of a recessed patch repair on the Charlwood Waggon Shed can be easily seen on this timber waiting to be manoeuvred into position during the building's re-erection at the Museum.

new timber, therefore there was no reason why the modern sawmill marks shouldn't be seen.

Roger went on to repair the frame of Catherington Treadwheel (in the yard next to his mother's home in Easebourne) and the Littlehampton Granary – both relatively light structures. On its original site the well beneath the treadwheel had been used for years to dump rubbish and had latterly been used as a woodstore. Eating lunch in the adjacent barn one day Roger realised that the timber he was resting his feet on was the missing original door post, taken out to ease access for rubbish dumping. It was retrieved and reunited with the rest of the building. As they dismantled the timbers Roger and his colleague, Anthony Simmons, discovered the material in the well had sunk by about 15ft. All that was on the top was an old mattress and a few sticks. In the hole Roger found the wood bole he fashioned into a mallet, used by him as a valued tool for the next 30-odd years.

Back at the Museum a token well was dug into the chalk. Basically a concrete tank, it was decided to synthaproof it to aid water retention and authenticity. A boy from a Bognor Regis school on site to help was sent down with a brush. After a while it became clear that all was quiet down the well. Peering in,

A repair to the hall from Boarhunt, using 'Renofors' epoxy resin, 1976.



Roger and helper, Stan Waite, saw a still body at the bottom. They descended into the pit to retrieve the limp boy, becoming completely covered in synthaproof in the process. Out in the air the boy revived quickly – he had been overcome by the fumes.

Much of the time Roger was on the site on his own. “I did feel a bit out on a limb at times. There was nobody there. People popped in and out. There were no permanent staff, they were all voluntary or honorary.” At the Littlehampton Granary site he prepared the holes for the steddles. All went in level at their tops. When he lifted the caps into position, however, he discovered they were of different thicknesses. One in particular would necessitate

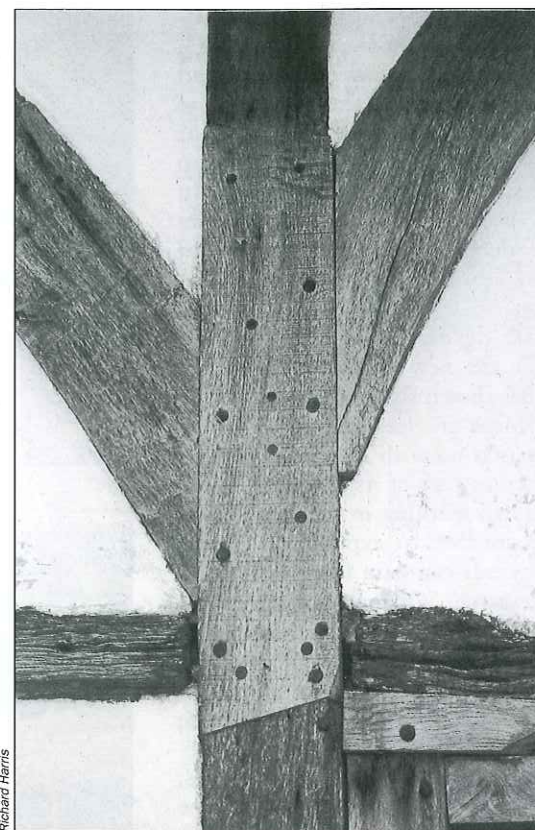
removing the concrete he had just put in at the base. As he wielded the iron bar the steddle base rolled round on the sloping ground falling in to the hole and trapping his legs. “I had to push the bar between my legs and scabble soil under the steddle. It took me two and a half hours to get out of that hole.”

Roy Armstrong asked Roger if he thought he could put up Bayleaf. “I was quite astonished. I'd only seen a pile of timbers and a few photographs. I didn't like to turn down the opportunity, so I said yes.”

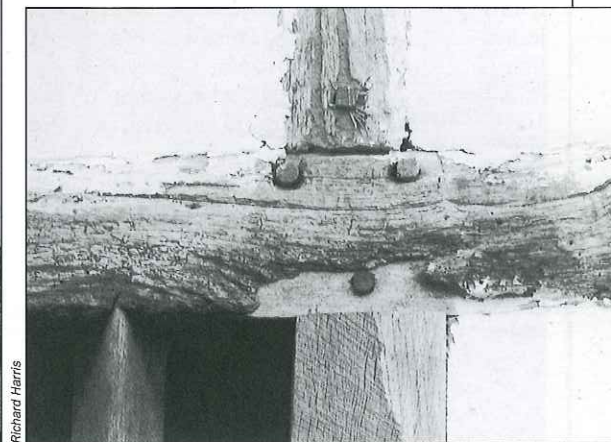
Roger put into practice the techniques he had learned from Greiner, modifying them here and there. Greiner would throw timber away if it was uneconomic to repair but Roger was also influenced during the Bayleaf project by vernacular architecture historian Reg Mason who suggested he should try and keep more of the materials. “He did affect my approach. I had no particular difficulty doing Bayleaf, although looking back there are some repairs I would have done differently, or not at all. That is one of the disadvantages of being in the same place for 30-odd years; you're surrounded by your mistakes, or at least, different ways of doing things!”

In the early days of the Museum there wasn't the interest in the timber frames and repair techniques that there is today, Roger recalls. “Today you can seek people's advice; then there wasn't anybody to ask.”

An important element was the acquisition of replacement timber for repairs. At first the Museum acquired green



An important element of Roger Champion's work at the Museum has been the repair of original timbers. Shown here are two repairs, left, an early one on Bayleaf Farmhouse (1971) and a recent one on Poplar Cottage. On Bayleaf a large oak patch has been inserted into a main post. By today's standards the dowels used for fixing detract from the pegging of the original joints. On the Poplar Cottage repair, carried out in 1999, the recessed patch has enabled more of the original timber to be retained. Poplar Cottage was the first building on which this type of repair was used.



material from West Dean Estate or dry oak from Wests in Midhurst. In the late 1960s, as Charlton Sawmills began to close, Roger would acquire the raw material they held for oak wood block floors. “It was 50p a cubic foot. Nowadays it would be £30, £40 or £50 a cube. Even in those days we were getting it cheap. Roy spent £250 on 500 cubic feet but more was needed so I spent £250 of my own money on another 500 cubic feet. That lasted until three-four years ago and was used on all the floors in every building in the Museum, plus doors and furniture. That was a good buy, that was.”

None of the oak was top quality, he explains. In Pendean the quality of the oak was poor, “it had been dug out of hedges”. The timbers were largely used in small square panels, not large lengths as in Bayleaf.

At Pendean Roger's principal memory is of the day John Friar dropped a brick on Geoff Kent's head. Both men, sadly now dead, worked for many years on brick and stonework at the Museum. “There was also constant argument about the bread oven and where the stairs went,” he adds.

One of the Museum's main tenets in the early days was to return buildings to their original form. Increasing flexibility about this was a major change in philosophy. “Walderton was the first building where we have more than one date. As time went by, it was felt that if there was something of particular interest it should be retained, whether original or not. I'm in favour of putting a

building back to its first principles: it gives people an idea of what the buildings looked like at first. It had never occurred to me that if you walked up the average village street at one time they would all have had fires in the middle of the floor. If the museum were to rebuild a building to its 20th or 21st century appearance you would have to have a pretty vivid imagination to visualise what the building was like in the first place.

“At the Welsh National Folk Museum at St Fagans, Cardiff they put up a 16th century building and furnish it with 19th century furniture. That's the easy way out. At Bayleaf we took the bull by the horns and furnished it with medieval replicas. It may not be 100% correct but it gives people a much better idea of what the building was like. Walderton was good – it enabled us to show the first big change in domestic buildings (from open hearth to chimney).”

Roger and Anthony Simmons went on to dismantle Hambrook Barn, near Chichester. “An old boy used to ride past on his bike. He said his uncle had re-thatched the barn and he found a bayonet wrapped in a French flag. Well, in the course of taking the thatch off we did come across a bayonet wrapped in a rag. It was some sort of linen, we couldn't tell if it was a French flag. We took it back with us and put it back in the new thatch on the barn at the Museum.”



➔ Daft idea

An important element of the carpentry at the Museum has been the development of different repair techniques, a source of great interest to many other organisations concerned with repairing historic timber-frames.

At Pendean Roger did half a dozen repairs using glass fibre. "This was the first deviation from a patch fixed on with pegs or glued on – there's another question of philosophy, do you use dry joints or glued joints?" This was the first time the Museum had not replaced missing wood with wood. It was "not 100% successful, practically or visually," says Roger.

The Museum began a long period of contact with the company, Renofors. Their material was being used in buildings in-situ, explains Roger. "On a rotten timber you would use shuttering and put in a liquid chocolatey gue." Roger travelled to the firm's factory in Stoke-on-Trent with his equivalent at Avoncroft Museum of Buildings, Mick Cundliffe. "It didn't seem particularly appealing. It was no good for joints as it made them too rigid. We used it on Boarhunt in 1975 and at Crawley. Really, it was used as a filler."

The Museum didn't use this technique again until the repair of North Cray Hall House. The building was made of elm. For 200 years it had been

Another early form of repair used fibreglass, seen here on Pendean Farmhouse.

weatherboarded. The surface of the timbers was soggy, "half-inch pappy stuff", and the evidence showed that it had been painted red from the beginning of its life. As it was impossible to paint onto soggy timber it was decided to consolidate the surfaces with a thin resin. "We were never quite sure whether damp would penetrate behind the resin. It was thought this would not occur for 30-40 years. Well, 20 years later, nothing has shown up as a problem. But the new timber we used for repairs has shown signs of decay."

The Museum has always regarded experimentation with methods of repair an important part of its academic work. Professionals working in the commercial field are unable to experiment in the same way but can gain from the results of our research. "Of the resin repairs we have done to date none have failed," says Roger. "Maybe such repairs could have been done in a different way but nothing untoward has happened. All the dire theories have not come to pass!"

Resins receive a bad press sometimes, because of poor usage in the past, he explains, adding that at the Museum he has "the best of everything – a building in pieces and a warm workshop. I am not up scaffolding in pouring rain trying to saw upwards, mixing resin in the wind when it's cold. It has to be used in the right environment by the right people. It certainly has a place in the restoration of buildings."

"Once you start using epoxy resins it tends to become almost the be-all and end-all. It's difficult to do it some other way. But it enables you to preserve very much more of the original timber. I do have reservations about some of the ways I have used it – inside is preferable to outside. But using resins has led to different repair methods."

"Discussing repairs one day Richard Harris said 'I wish we could do repairs which reflect the condition of the timber before it was repaired.' This led us to experiment with patches beneath the surface of the old timber, rather than repairing from the front."

Poplar Cottage was the first building at the Museum where this new technique was used. The amount of original timber surviving was limited and it was important to use the maximum amount. Resin bonded oak patches below the surface made this possible. In all cases original timber was bonded with epoxy resin rather than bolts or pegs. The same building was also the first in which original timber was repaired, not by mill-sawn timber but by timber that was pit-sawn and hewn in the traditional way.

The Museum has also pioneered new methods of dismantling. Longport



Roger Champion positioning a tie beam during the rebuilding of the Charlwood Waggon Shed, 2000.

and a laser beam and shoot in onto rotten timber and make it into wood again!" muses Roger. "It would be virtually turning an organic material, wood, into plastic and would always be criticised. Why not mould a completely new fibre-glass 'timber-frame'?"

"I don't know anyone who uses resin in the way that we do," he adds. "On commercial sites conditions are such that the use of resin is difficult. It's more of a workshop technique than a site technique. Very few people have the understanding of its use as we do. English Heritage sends its carpenters to our courses."

So, does Roger think the Museum was such a 'bloody daft idea' after 33 years here? "I think it's been worth doing," he says. "You would think we might be a relatively large organisation doing the sort of work we do. But we're a relatively small organisation, as regards finances and abilities to do things. Maybe we're a bit too ambitious. On the other hand, but for the likes of Chris (Zeuner) and Richard (Harris) we wouldn't have achieved what we have."

He feels the effect on education and conservation of the Museum's work has been remarkable – as Roy Armstrong set out to achieve. "The number of telephone calls we get from people who are trying to get it right. It's definitely had an effect. People can see the buildings as they were in, say the 16th century, rather than a 16th century building with its 21st century appearance. Going back to first principles has been important."

A 'V' scarf repair in the bottom of a post in the Charlwood Waggon Shed with the original surface kept intact.



Winkhurst: a main post showing a repair carried out in 1968 (at the bottom of the photograph) and a recessed patch repair to the mortice (top right), carried out in 2002, prior to the building's re-erection on its new site near Bayleaf.



CHICHESTER FESTIVAL THEATRE



**CHICHESTER FESTIVAL THEATRE'S 2003 FESTIVAL
SEASON NOW ON SALE!**

...And it's set to be one of the most exciting, fresh, stimulating and hugely enjoyable in its entire history.



Producing the best in live performance with an ensemble cast that live locally for the whole summer, you are invited to be a part of this unique experience and celebration of creativity.

With new Artistic Directors **Ruth Mackenzie** (former Exec. Dir. Nottingham Playhouse and Gen. Dir. Scottish Opera), **Martin Duncan** (former Artistic Dir. Nottingham Playhouse; international opera producer inc. *Cavalleria Rusticana* and *Pagliacci* - Royal Albert Hall), and **Steven Pimlott** (former-Assoc. Dir. of the RSC; co-director of *Joseph & The Amazing Technicolor Dreamcoat* and *Bombay Dreams*) keep May to September free so you too can experience...

The best summer celebration this year
Box Office 01243 781312 www.cft.org.uk

JOHN FORD INGLENOOK RESTORATIONS

Established in 1962

all counties covered

Tel: 01483 268058

Fax: 01483 277144

Email: info@inglenookrestorations.co.uk

Website: www.inglenookrestorations.co.uk

THE NATIONAL TRUST

Petworth House & Park ...
The National Trust's finest art collection, Servants' Quarters, beautiful parkland...

Open Air Concerts
with fireworks finale
28 June - Status Quo
29 June - Jools Holland
08701 55 55 85



...well worth a closer look.

29 Mar-2 Nov 2003 (closed Thurs & Fri) 11am-5pm
(House visits between 11am & 1pm by guided tour only)
Further info, group bookings and events: 01798 342 207

J. & J.W. Longbottom Ltd

Iron Founders

for

CAST IRON RAINWATER GOODS
(Gutters, Pipes, Fittings, Ornamental Heads, Grates etc)

Bridge Foundry, Holmfirth, Huddersfield
Tel. 01484 - 682141



*Bob Holman reports from the
Museum's historic gardens ...*

Creating a garden from chalk and flint!

The gardening team have been tackling the area surrounding Winkhurst Tudor Kitchen following the creation of this new project in the former pig pen opposite Bayleaf Farmhouse.

The turf laid outside Winkhurst settled remarkably well considering the soil conditions that prevailed beforehand and weather conditions since! All manner of building materials and assorted rubble had gathered outside the building while work proceeded - a joy to behold to a builder, a nightmare to the eye of a gardener!

Having cleared the site we could access what was beneath it - yes, you have guessed, more noxious material in the form of nettles, docks, couch grass and so on. But that wasn't the end of it - we had what appeared to be 95% chalk and flint and 10% soil. Forks and spades bounced off the surface like rubber nails. Mick Betsworth and the JCB were brought in to clear deposits of gravel and break into the chalk and flint. Thema Jack and Gill Dickens arrived to help and we attacked the nettles, cut back the boundary hedge and pulled out the old wire fence. Thelma and Gill's eyes gleamed - bonfire fodder! Caroline Brook and myself laid the turf on 11 November and, literally the moment we had finished it started to rain and seems to have continued ever since.

In April and May a bed of sweet herbs, thyme, marjoram and savoury, will be planted, while foxgloves, valerian, gilly flowers and aquilegias to mention a few, will be planted in areas around the garden. To complete the picture a camomile seat will form the boundary between the lawn and the newly planted hedge on the southern side. Hopefully this will create the ideal surroundings for our visitors to have a rest and enjoy a relaxing cup of tea before continuing their journey around the Museum.

Diana Zeuner, Stables Manager, reports on the Museum's working horse operation

Horses demonstrate their vital role in former times

The Museum's heavy horses play an important role in the visitor's experience, helping to demonstrate the reliance of our forebears on horse power to work their land and for transport.

Our aim is to show visitors horses at work - this includes carting, harrowing and rolling the grassland, haymaking, ploughing and preparation of the fields and harvest gathering. The horses also take part off site in ploughing matches, events and parades, a valuable additional publicity tool for the Museum.

Looking after and working our four Shires is a time-consuming and exacting task. Our horseman, Derek Hilton, a long-standing volunteer at the stables, leads the work programme and staff and volunteer training in horsemanship. Pete Betsworth, stockman, plays the key role in ensuring high standards of day-to-day care and stable management, and a strong team of around 10 volunteers are crucial to the efficient functioning of the whole operation.

We aim to demonstrate best practice in the working of the horses and their care. This includes many aspects - veterinary and foot care, grooming and skincare, feeding and grazing regimes (complicated by the multiple uses of our grassland areas at the Museum), harness cleaning and maintenance (vital for the comfort and safety of the horses) and maintaining the horse-drawn vehicles and implements.

The ability of visitors to get close to the horses at the stables where they are prepared for work is an important aspect. Here visitors' questions on the

Derek Hilton with Don and Neville, ploughing at a Heyshott match last year.

history of heavy horses and their work at the Museum are answered by staff and volunteers, who now each have information files which are regularly added to and updated. Probably the most important paper in the files is the Stable Routines, regularly revised and updated, which gives staff and volunteers a framework in which to work.

This year the horses will be busy at haymaking and harvesting, taking part in the Heavy Horse Spectacular on 1 June and the Countryside Celebration on 4/5 October, and joining the working oxen in the cultivation of the strip-farming area in the arable field. Every day they will be involved in a wide range of tasks on site and are used each winter for the popular heavy horse courses, giving people the opportunity to find out about working draught horses at first hand.

Checking the weather

A Tamworth piglet peers out of his warm bed at the Pendean pigsty where his mother, Amelia, cared for by Paul Pinnington, farrowed in November. Her seven piglets were on display throughout the winter.



Supporters

Major donations include:

A P Wood

Arthur Cox

Barclays Plc

Basil Shippam & Alsford Trust

Carpenters Company Charitable Trust

Chichester District Council

Chris Zeuner Memorial Appeal

David & Elizabeth Benson

Edward James Foundation

E M Harris

Friends of the Weald & Downland Museum

Garfield Weston Foundation

Heritage Lottery Fund

Jackson-Stops & Staff (Southern) Ltd

Jerwood Foundation

John Coates Charitable Trust

John Hurd

Mitford Foulerton Trust

Peacock Charitable Trust

Radcliffe Trust

Resource: Council for Museums Libraries and
Archives (Designation Challenge Fund)

Rufford Foundation

The Vestris Trust

Trustees of the Wyn Lo Memorial Fund

West Sussex Countryside Studies Trust

W R & T J Cass



**WEALD & DOWNLAND
OPEN AIR MUSEUM**



Designated as a museum with an
outstanding collection

Opening times:

Daily 1 March – 31 October (10.30am-6pm)

**Weekends 1 November – 29 February 2004
(10.30am-4pm)**

**plus 26 December – 1 January 2004
(10.30am-4pm)**

**and daily, November 2003 and
February 2004 half-terms**

**Weald & Downland Open Air Museum
Singleton, Chichester, West Sussex PO18 0EU**

Museum Office Tel: 01243 811363 Fax: 01243 811475

Information Line: 01243 811348

E-mail: office@wealddown.co.uk

Website: www.wealddown.co.uk

Friends of the Museum Tel: 01243 811893

Museum Director: Richard Harris MA AADip

Magazine Editor and photographs unless otherwise stated: Diana Zeuner

Advertising: Michael Burton

Typeset by Dorchester Typesetting Group Ltd. Printed by The Friary Press, Dorchester, Dorset